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MAGAZINE

February, 1987

Number 14

The Program Guide
Of CRSG -
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Hodads
Violence and the Sacred
Verbal Assault
SNFU
Cowboy Junkies
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Thursday 5
In Two Animals
New Montreal rock ensemble

Friday 6
The Other Banquet
Siouxie and Cure influenced quartet

Saturday 7
Merrick Trout Pact
acid psychedelia from Mtl.

Sunday 8
3x4 Peinture en Direct

Wednesday 11
Two Men Laughing

Sunday 15
October Crisis
from Ontario (call to confirm)

Thurs., Fri. 12, 13
Trafic D'Influence
Visual Sound

Wednesday 18
Khaos Moon
Progressive rock from Mtl.

19, 20, 21, 22
Twist Art
Multi-media musical performance

Wednesday 25
Deja Voodoo
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Thurs, Fri, Sat 26, 27, 28
Twist Art

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Just For Fun

apologize to you out there who might have been the 48th or 49th questioner and got a clipped answer), it's always nice to know it's not just people you know who are reading your stuff.

So all that grass-roots support we had been predicting and hoping for has materialized. And materialized in a big way. It only took a cancelled issue to find out about it. And now we reach outside the city to Toronto, New York and selected mailers and subscribers throughout Canada and the U.S., hopefully letting other people know that Montreal has a thriving music underground.

So it's silly, after all this, to have to follow with dire warnings of the possible folding of this magazine.

We have reached the spring of '87 and we're still alive. That's 14 issues, 300 pages, 100 bands, countless record reviews and concert reviews, and one-and-a-half years down the road. Surviving 'til now has been our short-range goal, and we've achieved it.

The long-range goal, of course, it to make RearGarde financially self-sufficient so it can continue to cover Montreal talent for Montrealers and to extend the Montreal scene outside the city.

This is the long-range goal, and we haven't achieved it. Despite the fact that RearGarde works with an entirely volunteer staff and incredibly inexpensive production house (I swear, Centreville typesetting must lose money on us), we lose hundreds of dollars an issue.

That's a lot of money.

CRSG has been absorbing the loss as an investment in RearGarde's future. But the station can only absorb so much of a loss, and that limit is quickly being reached.

The main problem here is advertising. And the main problem with advertising is the local music scene itself.

After years of complaining about media coverage (and the lack thereof), RearGarde has finally established a comprehensive review of Montreal music, bands and events which reaches beyond the traditional limited audiences of the local indie scene. But it's done it largely without any help from the scene itself.

While local bands and indie

labels receive a lot of coverage and free publicity from RearGarde, they've returned virtually nothing in advertising. Of the four larger local indie labels, only Pipeline has consistently advertised. The other three have contributed a total of two ads.

Things are looking up in the CRSG ad department: It was recently reshuffled and enlarged, and we've got at least one more issue on the way. But we are a music magazine, and we need music advertising if we are going to survive.

Of course, we might be misleading ourselves. While we have popular support and readership, it could be that local bands and record companies feel they don't need a media vehicle like this one and so place their limited resources elsewhere.

That's their decision. But perhaps it's time to take stock of how much a magazine like RearGarde means to the scene, and what its absence might mean.

But if the decision comes down against RearGarde, I just don't want to ever hear people complaining about media coverage in this city again.

Paul Gott

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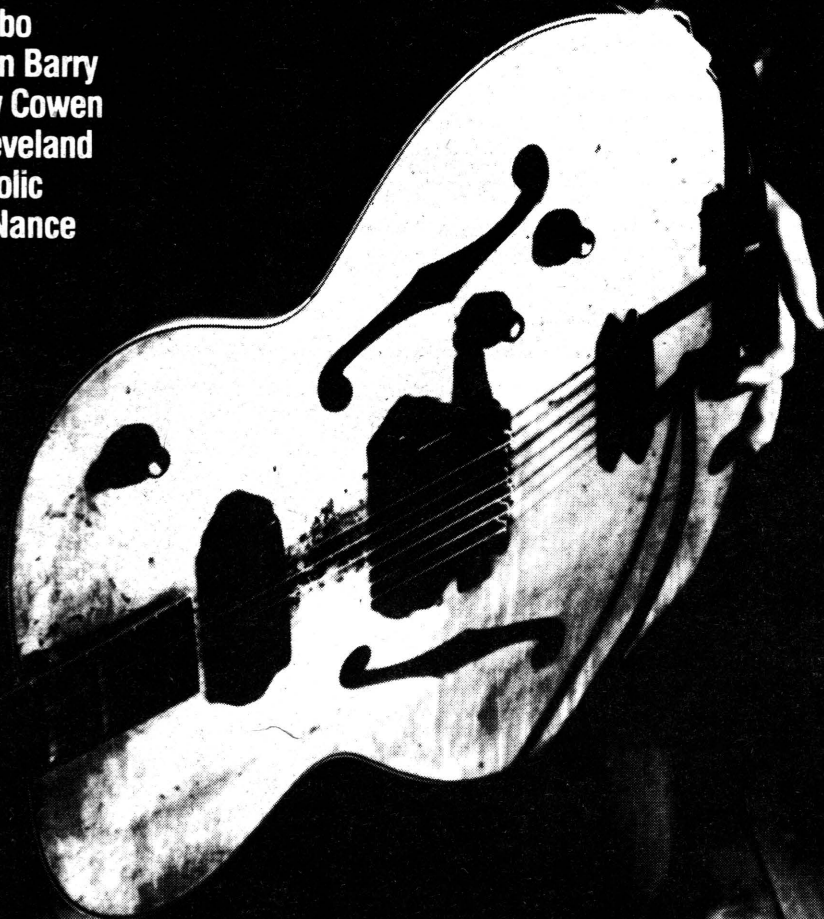
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Eugene Gets FAT

If you've never heard of Eugene Chadbourne you don't know what you're missing, and likewise is true for those who have heard of this guitar wildman. It may take a long time to figure out what is happening - you may cry, you may hallucinate, you may run, but you can't hide from the reality that makes Eugene's world what it is. He may well be the best improvisational guitarist in the world.

His music has been described in Sound Choice as "A bizarre mix of real life country-western performance artistry, commercial television turned weapon and avant-garde politics turned up real loud with distortion." He's used electric rakes, birdcages and bicycle parts.

If you're smart you'll be at the Optica Gallery, Wednesday, the fourth of February to see this ex-**Shockabilly** frontman do his thing.

Imagine the terror when he re-creates classica from the likes of Pharoa Sanders and Jimi Hendrix to Phil Ochs and Ernest Tubb. Unique, idiosyncratic and twisted, your welcome to Eugene's world.

The South Carolinian will follow a set from **Fat**. Fat is an instrumental, free improvisational electric power trio from Montreal who have recently resurfaced in the city. They plan a more improvised and less structured set than their usual jazz-like structure.

They're quite entertaining live these days and can now be heard on CRSG 'on demo'.

The Optica Gallery is on St. Lawrence near Duluth, room 50. And hey, it's only 4 bucks.

Peter Rooter

SINISTER

Valse Sinistre is a new Montreal group whose sound is a blend of various avant-garde influences. Through the use of unorthodox rhythms and melodies, the group has succeeded in creating original and stimulating music, while at the same time writing songs that are varied and enjoyable.

Their first live performance, a recent date at Station 10, showed a great deal of promises. Extremely proficient musicians, they inject energy and passion into their concert. While no dates have been set to record, Valse Sinistre is looking forward to working in the studio in the near future.

Interestingly, all the music is written out first, then the arrangement is worked on with various members until the basic structure of the song is finished. There is also a fair amount of improvisation done over the completed song. Valse Sinistre is music for anyone with an open musical mind, they don't worry about being labelled, probably because they themselves would have difficulty describing their sound.

Perhaps it would be easier to see them next time they play and hear for yourself, ok?

Jonh Asencio

More Vinyl

After a lull over the festive holiday season and with a couple of post-holiday weeks to recover from the hangover, Montreal bands are back in the studio(s) and getting ready to release more moosic on the unsuspecting Montreal public.

While the **Asexual's** ex-frontman John Kastner works with the Doughboys, the remaining power trio are back in the studio doing some pre-production work for a third Asexuals LP. The band is also planning a tour in the near future.

The **Sons of the Desert** have recorded a six-song EP and are currently shopping around for a label to carry it. You can catch the Sons live at a special Valentine's Day party on the 14th.

Weather Permitting are putting the final touches on a ten-song LP to be released soon on VOT Records. The album's called *Into The Ground* and, according to VOT-person Duncan McTavish, the band's already looking forward to more recording later this summer.

The Darned are also finished recording an LP, which features a lot of new material, but no date has been set for this release.

Finally, you can catch some of these bands, and many others - a total of 24 - at a second New Music Festival being put together by McTavish. The 24 bands will play over eight days at Club Soda and another venue (TBA) in early March. Stay tuned for all the details in the next issue of RearGarde.

Paul Gott



BANNED INFO



RECORD PACE

More vinyl from Montreal will be on it's way on late February or early March. **Just For Mom** will be releasing a four song ep on their own label which will include the songs *You Awake, You Awake, Invitation, Young Girls Cry and If he Writes*.

The sound will be reminiscent of a "cross between the Cure and the Simple Minds," says bassist Phil Demers, "the words will be gloomy but the music will be more melodic."

When asked by RearGarde what *Just for Mom* means, Demers told me "What does it mean to you?" Well that about explained it to me. He cleared it up by telling me that it's music that mothers could really like (even though his mother hasn't heard it yet).

To help push the new EP, Demers and the rest of Just For Mom (Clarke Knaud, lead vocals/percussion, Iain Booth, guitar/vocals, and Jackie Gallant on drums) will be touring across Canada this summer. Before their May departure though, you'll be able to catch them at several gigs around town.

Warren Campbell

A radio show featuring un(d)erexposed Canadian bands

MUSIC UNDERGROUND CANADA

Available on Campus stations across Canada

SEND DEMOS AND INFO TO: CRSG, 1455 DE MAISONNEUVE W. MONTREAL H3G 1M8

By the time you read this CRSG will have put together one and possibly two editions of Music Underground Canada. This show will be for syndication and available to any campus station that wants it. The purpose of the show will be to play demos and independent recordings of bands from all across Canada.

We hope to make CRSG the focal point of a network of Canadian independent music, in cooperation with the other campus stations of the National Campus-Community Radio Organization. If you know of or are in a band that feels underexposed then drop us a line at Music Underground Canada c/o CRSG Radio, 1455 Demaisonneuve Blvd. W. Montreal Quebec H3G 1M8.

The Musicclub Concordia will be holding a Battle Of The Bands at end of March - or beginning of April. Bands chosen will perform in a Jam-boree in the Concordia Cafeteria. There will be several prizes given to the winning bands: Gift certificates, studio time, cash prizes...

Auditions will be held until mid February. For information please leave message in Musicclub mailbox in Cusa Office at Sir George Campus, 1455 De Maisonneuve Blvd. W., room 637, Montreal H3H 1M8.

Preference will be given to bands from Concordia.

Sexie Goes For The dough

John Kastner, ex frontman of the Asexuals, has a new band called **Doughboys**. The band is currently in the studio working on tracks of either a single or a full-length album.

The Doughboys have yet to play live, and as a result of this, nobody knows what they sound like, but it is a pretty safe bet that they're going to be fast and heavy. With Kastner on rhythm guitar and vocals, the Doughboys line-up also includes Scott from **Big King Corpse** on lead and vocals, Jon Bond Head of **LODP, Syndicate** etc. on bass, and Brock, ex some weird progressive band on drums and vocals.

So far, the band is denying that they culled their name from the well known Pillsbury celebrity Pop n' Fresh, stay tuned for further developments...

Jonh Asencio

6

by kiisti deadly

Greetings fellow comm-raides. Fooled ya, didn't I? (Somebody twisted my arm. Honest.) That's right - I'm back in print and I bet y'all missed me. Hah! It's a dirty rotten thankless job, but somebody's gotta prove the competition incompetent...

RearGarde has overcome... for the moment. **Option** magazine

More party info: Sometime mid-February, somewhere in a loft in Old Montreal, the Concordia Association for Students of English (CASE) will play host to a ragin' all-nite rampage featuring live bands (possibly **Hugh Ball**, **Seven Sisters**, **the Gruesomes** (?), etc.) to raise funds. Door charge is \$2, and well worth it as beer and other assorted alcohol's a piddly one dollar!! Be

Houserockin' Music with Nitty Gritty D.J. **Ted Cash** tous les mardis - fed up with you nite-life? Poodles is the ticket, Yeah! Three dollar cover weekends...

Elsewhere in pub land: **Hangman** presents live action on the show bar stage of the new Peel Pub (1106 de Maisonneuve W). Up this month: **Jerry Jerry and the Sons of Rhythm Orchestra** (Feb. 3-6), **Moo** (10-15), **Spontaneous 4** (17-22), and **Doctor Limbo** (24th). Frank says 'be patient', he's planning the necessary renovations (April) to make the pub a better live venue (does this mean no more plug-pulling?) Two dollar cover weekends...

Speaking of pulling plugs... the **Nils** are laughin' in spite of it. Yippie-Ya-Hoo! says Carlos - they've just signed to **Profile** (NYC), a baby of Chris Williamson (Ritz Hotel fame) and are waiting the green light to record a 10-song LP, available here only on import(!)...

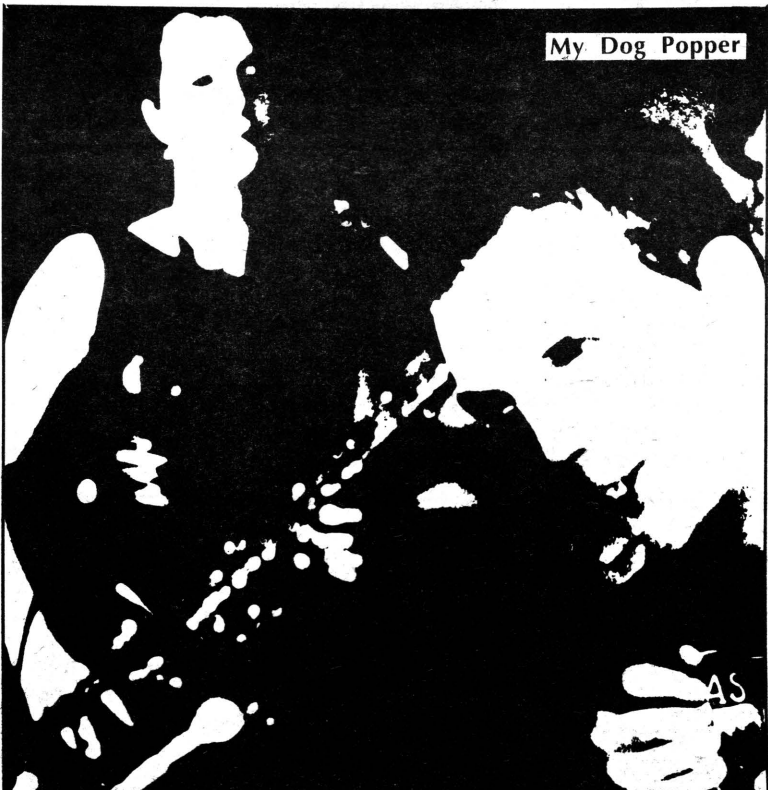
S.C.U.M. is indeed alive and well, looking to audition interested drummers and bassists (call Georges at: 465-5029, between 6-7 pm). They're ready to roll with eight new songs along the more sophisticated lines of **Pyramid Mall Blues** and **Beer Can Nightmare**. **Born Too Soon** licensed on Core (England) and new LP in the works for summer...

Didya know that:

Merrick Trout Pact have, to put it mildly, dumped former bassist in favour of jazz-heavy Fred Black. Catch'em live, les Foufounes, Feb. 7th... **DAFP** inundated with fan-mail, charting well cross-Canada and are, sssst, hot in Gai Pari... pared-down **Asexuals** in pre-production for new LP... **D.B.C.** signed six-LP contract with Combat Records (NYC), no doubt sweating buckets...

Peace, Love and **Failsafe**: busy, busy, busy! expect demo sometime with former member of Fair Warning, Ewan, pounding skins, still on look-out for full-time drummer. Also: new guitarist from the Great Ginn school for guitar - Angie 'Angel Food Riot' from Edmonton! Double-bill all-ages matinee with **Honest In Juin**, sometime, somewhere... all in the name of

I Heard It Through The Keyhole



My Dog Popper

PHOTO: AARON HENDERSON

considers us truly 'better than most large US rags' (gee, thanks) but, says editor P. Gott, "We still need somebody with blue hair" (?). Blue hair or not, **RearGarde** has cultivated a following in such far-away exotic lands as Florida, Miami, Detroit, NYC and yes, even Vancouver. A distribution deal is under consideration... must have something to do with the all-new, but still dreaded! home appliance question, now that fresh vegetables are out of season...

New on your newstand: The **Montreal Musician** - a monthly, bilingual trade paper free for the taking. Features some commentaries, relevant listings and classifieds geared to, you, guessed it, the Montreal musician. March deadline's February 24th. Write: **Mtl Musician**, P.O. box 653, Victoria Stn Westmount, P.Q. H3Z 2Y7. Or call: 931-2893...

It's that time of year again... Carnival! If ya can't take the ride to Quebec City (or afford the new 5% hike on beer) look no further than the 7th floor of the Concordia Hall Bldg. The CUSA-sponsored **Cultural Clash** (hey, this sounds vaguely familiar) Feb. 14th promises a musical show-down between reggae **Jah Cutta & the Determination** and roots rock-'n'-rollers **Ray Condo and his Hardrock Goners** and **Three O'Clock Train**. Beer is rumoured to be cheap (it damn-well better be!) and cover's five bucks, half of which goes to the CAAP-organized food bank. And keep those ticket stubs! You could be the lucky winner of a trip for two to NYC!!! A sweetheart of a deal...

on the look-out for posters confirming this spectacle or call Chris at: 848-7450...

New on the Main: **Poodles!!!** No, not those furry little creatures Auntie takes to the beauty salon. **Poodles** is the newest nite-spot in town, (3699 St. Laurent, below Pine, the old Soho café - look for the red door!) offering you an alternative to the usual run-of-the-mill entertainment. En vedette this month: **Fat** (Feb. 1st), **'All My Poodles'** - the soap opera! (starting midnight Feb. 13th) - just part of the festivities planned to celebrate among other things, Valentine's Day and the full moon - (a-woooo! woof! woof!) and stay tuned for **Gelatina and other Circus Attractions**... **Poodles** also features



PHOTO: STEVE BEASSE

Hardcore, the new generation! For more info, lyric sheets and t-shirts write: **Failsafe**, c/o 1029 Beaver Hall Hill #201, Mtl, H2Z 1R9...

Take note: the **Dough-boys!!!** (WWII jargon for soldiers forced into service unknowingly) Features ex-Sexies Johnny K and Scott M. (Two defunct Big King Corpse), no gigs to date...



PHOTO: JULIA L. OLIVIER

Ray Condo

Record launch: At long last - Feb. 1st, **Three O'Clock Train** Muscle In. to Secrets (Clark and Pine)...

On the Road again: **Condition** touring Southern Ont. to support **Red Hot and Blue** (Amok)... **Failsafe** to go 'One Step Beyond'

(Ottawa) later this month... and if heading towards Toronto, try catchin' the Montreal invasion: **Ray Condo**, etc. play Hamilton the 20th... **Three O'Clock Train** the Cameron (TO) the 20th, 21st... also the 21st: **Ray Condo**, the **Train**, scat-man **E.J. Brulé**, the **Mongols** and **Jerry Jerry**... Wh-eew! A veritable nightmare...

More biz: **Deja Voodoo** dropping hints - set to record live Foufounes show Feb. 25th... others to follow?... Og label soliciting bands for third **IT Came From Canada** vol. II... European license likely for Vol. III... **Ray Condo and Hardrock** gang of merry Goners gearing up to release 4-song Ep entitled **Sinner** (burn in hell, buck-os!) on Primitive Records... **Mongols** have 5-song ep in the can (yeah! yeah! yeah!)... bitchin' hot LP from To's **Groovy Religion Thin Gypsy Thief** is (gasp!) ready and waiting... **Psyche-Industry** have also signed Van's **Nomeans No**, negotiating European and american liscencing... never never believe everything you read - esp. in the tabloids (!) - **Sons of the Dessert** have not signed to **Psyche**, they're still shopping around... as is **My Dog Popper**... rumours, rumours, and more rumours...

And now for something completely different: just where do all the reprobate fashion plates get the hair cut of the day? **Coup Bizzarre!!!** 169 Duluth E. Call Betty (who but?) Bizarre at: 843-3433 for appointment and change your life...

Gruesomes thriving media bunnies: Much Music love 'em, aired two live tracks... blew Lee's Palace attendance record sky-high... says Eric: it's too much! gee, what aummer. Must be a rough life...

New to CRSG studios: rock-ably **Pete Pneumonia and the Chronic Disease**... 6-man reggae band **Imperial Force**...

Dub Inc in Toronto the 24th (ex-S C.U.M. Andrew on bass), ready to record **Reggae's Rocking** and top-5 hit **Crucial Rock**... **Imperial Force** debuted at Peel Pub as trio... **Jah Cutta** jammin' with **Jah Children**... like one big happy family, eh?... craving that reggae sunshine, funk and socca sounds? **R.O.O.T.S.** is the place - 87 Ste Catherine E, happy hour 8-10 pm Weds-Thurs and there's no cover... special note: keep yo' eye out fo' **Shank!!!** A-mazin!!!...

Finally: The **Mob** (Mtl's other ska band?) say: ska's not dead!! Well... uh... at Station 10 Feb. 5th... you be the judge. Says Rina, Mob guitarist: It's awful what's happening to beer prices! Cover's two smackeros... out of the closet everybody!...

Enough's enough! leggo my arm! It's back to the closet for me... toodle pip!

The Hodads
The Hodads
The Hodads
The Hodads
The Hodads

PHOTO: LOUIS FOURNIER



Hodad
The Hodads
The Hodads
The Hodads
The Hodads
The Hodads

Seems barn-dancing is making a comeback, and hot on the heels of this development are The Hodads, their country-rock-punk style of music is appealing in its straight ahead, nostalgic simplicity. The Hodads are honest folk who play the way they want, never worrying about the latest trends, musical or fashionwise.

RearGarde: So, why The Hodads in the first place? It suits your sound I suppose...

Hodads: Thanks alot!

RearGarde: You're a barn-burnin' type band...

Hodads: Yeah, I guess you could call us that.

(phone rings...)

Hodads: Hello... That's a good question, how come we didn't keep our name The Depanneurs?

RearGarde: My goodness!

Hodads: The Depanneurs was a good name, but we didn't get con-

album from 1961 and a half or '62... I saw this name Hodad, and it referred to a greasy type of grease-monkey guy who's sort of a left-over from another era, cause this was hot into the surf season for rock'n'roll fans, with long hair and sideburns and funny tastes in alot of things...

RearGarde: How about the history of the band?

Hodads: Well we started about a year ago in a living room in St. Henri, a babe in swadling clothes it was... and we had two guitars and a drummer, and we drank alot, we had to. We entertained the eighty year old neighbour upstairs, he got into it. He'd phone down and say play this one or that one, and that's how the Hodads started.

RearGarde: Have you been called revivalist yet?

well as the place we play in, in the next few months by the city and they kicked out this old lady that was one of our first fans.

RearGarde: How 'bout we talk about your first tour outside Quebec?

Hodads: We went to Guelph Ontario, and we played some Halloween parties.

RearGarde: Oh, spooky!

Hodads: Went down in a '75 Monte Carlo and we really looked like that dirt and the dinge of rock culture, steaming down the 401...

RearGarde: Did you dress up?

Hodads: We dressed up real funny... our bass player made us some jackets, we got official Hodad jackets.

RearGarde: As I understand it, your

it turned into a workshop, it's very small... it's got these big bolt locks that lock the door on the outside, someone came along the other day and pulled the bolts across.

RearGarde: What did you do?

Hodads: We screamed, the thing is, it's pretty well sound insulated, so it was pretty hard to scream loud to people who were passing by, and we would explain to people and all they would see was this building talking to them, and they didn't want anything to do with it.

RearGarde: It's kind of odd that you're not an industrial band, coming from St. Henri.

Hodads: Yeah, well the funny thing is that you're getting these um... you were talking about this

though...

Hodads: We're screwing them up pretty good, it depends how you see it. I don't see them as very close to the originals. Maybe *Secret Agent Man* is the closest, that one is sort of a song that you don't wanna fool around with... **Johnny Rivers**, an icon, a patron saint, we don't screw with patron saints... but there's a big movement in the records you buy, I picked up Jason and the Scorchers last week, True Believers, Lone Justice, Rank and File, these are sort of, you know, rock and country rock hitting the mainstream. Well, it's not mainstream but it's a movement, a roots rock movement. I think it's

Coming To A Garage Near You...

sensus. Such a liberal-minded band... democratic.

RearGarde: You were actually called The Depanneurs?

Hodads: No we were never called The Depanneurs... we were called, what were we called? **Danny and the Beaners**. That was a hot one, we played The Knights of Columbus... and a boat, our first couple of gigs as Danny and the Beaners. We didn't turn to many heads...

RearGarde: No?

Hodads: So The Hodads came up, I guess on the flip-side of a Ventures

Hodads: No, you're the first... I suppose people are probably getting tired of that, you know, reviving or thinking back or reflecting upon the historical roots of whatever it was that made rock music.

RearGarde: What's the first song on this tape I'm going to play?

Hodads: *Le Demolition*... can I talk about the song?

RearGarde: Yeah.

Hodads: It's about the place we play, I guess you could say we're a garage band cause we play in a garage and the place we play next to is going to be demolished, as

bass player's the only one member who's not from Quebec...

Hodads: Yeah, she's from chemical valley Ontario, home of the toxic blob, Sarnia. That's a hot spot, beautiful smokestacks there, I saw them in a movie.

RearGarde: Any plans for a show there?

Hodads: That would be something.

RearGarde: Living in St. Henri, are you nervous about your place being broken in?

Hodads: Always, we had a funny story... we play in this garage...

RearGarde: Is it a car garage or a repair garage?

Hodads: It's a repair garage... well it's just a structure, it was a garage,

revivalist sound, you're getting this country and western cutting edge in Mtl. It's pretty weird right now, figuring that we're such an urban sprawl and Hank Williams remakes are tearin' up the loft scene on St. Laurent and the whole bit. We love that music, the music of that time, for some reason.

RearGarde: Why is that?

Hodads: Well, it feels good to play, you don't need fancy stuff, you don't need all kinds of pedals to play it, you just tune up the guitar...

RearGarde: Do you do a lot of covers?

Hodads: Less and less, we're a little bit more selective maybe.

RearGarde: Well, your covers are pretty close to the originals

hot and I don't think it's nostalgic or retrospective. I don't think it's moving back, I think it's moving ahead.

RearGarde: Well, it's hard to say though, 'cause even if your sound is similar to a fifties type sound it's being done now that changes it...

Hodads: Exactly...

RearGarde: Do you have any plans to try anything radical, do any disco music or something like that?

Hodads: Hey, who knows?

RearGarde: Well you're not closed-minded that's for sure...

Hodads: That's for sure. The drummer's been pushing for it, he's been wanting to work his snare a little more. It may happen.

Interview conducted by
Jonh Ascencio

We Know A Certain Fjord In Norway

by Warren Campbell

"At home alone, preferably in the dark, if you're with someone... then gag them."

Eating Mexican food? No.

Watching David Letterman? No.

Sex? Maybe.

Listening to the Psychotic Hour? Yup, that's the right answer.

That quote up above comes from Mike Wyman who is one of the main contributors to the Psychotic Hour. It's not that you have to follow all his directions to the letter but you should definitely follow the last direction to be able to understand the show.

The Psychotic Hour is actually anywhere from twenty to forty-five minutes long. It is a collection of skits that are quite often topical as well as sometimes funny. "A lot of it is comedy," says Wyman. "Essentially it is a comedy show."

Before the Psychotic Hour started using CRSG's studios last summer they were using three cassette machines to record their programs. When the show first began four years ago they were using a car cassette and a ghetto blaster.

"Only soon will we be approaching studio level quality," says Allan Rhodes, who tries to keep the technical aspect of the Psychotic Hour together.

Besides the quality of resources they have had at their disposal, a major problem has been the exposure the show receives. Or



should I say lack of exposure. In the past four years they have had their problems in trying to get people to notice their show.

The problem is that the show is aired on CRSG 89.1 Cable FM at 8:30 Monday evenings and on CFMB 1410 AM at 3:00 on Saturday and Tuesday mornings. With CRSG's limited cable audience and CFMB's late night audience there is not much room to be noticed.

"The last estimate we had from CFMB was that there were 6,000 people who are listening at 12:00 and that steadily drops off until our time slot," says Rhodes, and on CRSG what the audience is is anybody's guess.

To date the show has received only one letter from a listener in the past four years. "We have had people call the DJ's and comment on the show," says Wyman, "but besides that we just have the one letter."

"We have had complaints that the show is too noisy but that's only because people hear the show at 3:00 am and they hear stuff like explosions and other stuff like that," adds Rhodes.

Even with those problems, the show has endured through four stormy years. Anywhere from 30 to 40 people have passed through

McClelland and Rhodes who has been doing more writing this year. "We stay close to the scripts but we have put additions to them," says Rhodes. "That's only when the writer is not around to defend them," adds Wyman.

When I asked where the various members get their ideas from,



Wyman says "A small shop on St. Lawrence St., apparently Corey Hart shops there too."

Actually they pull their ideas from everything from current events, personal experience to history. "We're sometimes topical but we also try to think of things that will survive," adds Rhodes.

As for the Psychotic Hour expanding and going on to bigger and better things like the stage, a record or even syndication of the show, all have been discussed but nothing has been finalized.

I closed up by asking both Wyman and Rhodes why they do the show. Wyman told me that it was a condition of his parole, something about community service. Actually they both expressed a similar desire to take radio to places it has never been before, says Rhodes.

"I like sound and today radio is dull. There are new techniques available to everyone and they are not being used. It's also our way to reflect on the world," he says.

Set your alarm clock one evening or get the cable hook-up and check out psychotic radio drama... It's not too late.



their doors. "We've taken people who just happened to be around or unlucky enough to be wandering the halls outside the studio," says Wyman.

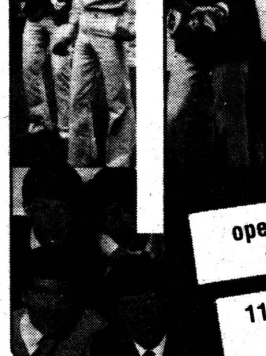
Scripts are usually written by Wyman, Chris Gobeil, Andrew

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9

Toronto-based experimental group Violence and the Sacred dropped by CRSG prior to their show with Rhythm Activism at the FouFoues Electriques. Present were Sri, Graham, Potemkin and a very quiet fellow named Ted.

Sri: ...There are many other members of the band who aren't here tonight.

Graham: ...About ten who work with us in various ways.

Potemkin: There's another Ted, Lena, Robert, John Dubiel who does videotapes, Debby has been writing lyrics for us and doing vocals on tape...

Sri: ...Ron & Cow (?) play flute...

Potemkin: ...and Morgan was our drummer for a time. Frank is our drummer now.

Graham: ...and Robert plays organ.

RearGarde: Well, what do you people do?

Sri: We're the mouthorgan of the band and we come and play tapes.

Potemkin: Just publicists.

Graham: I play bass and cello.

Sri: Synthesizer and tapes.

Ted: Guitar.

Potemkin: Guitar and synthesizer.

RearGarde: Violence & the Sacred is a free-floating group. Are there any core members?

Sri: There are formations that have different levels of stability. Usually what happens so far is that formations have changed gradually but have maintained their own integrity along the way, but other things sprout up. We're doing two things in this show - one is going to be a totally free, unplanned improvisation with Graham, me and Ted. Then we're going to do a rehearsed rhythmic thing with all four of us. On top of that there's the other band in Toronto who couldn't make it here and it's a little more 'rocky' and it has drums and has, you know, song structures that are more rock-like, but are pretty...

Graham: ...aggressive and ugly.

Sri: Yeah, just difficult and not rock at the same time.

Potemkin: The tape *Cathexis*, the material on that tape is what the big band tends to perform. So, *The Animal Song*, for instance, we're still doing it in the band but that's not the band playing here.

RearGarde: Specifically about the *Animal Song*, are you all into animal rights and that kind of thing, or is it just certain parts of the band?

Sri: It's pretty heterogenous, different people have different levels of interest in different types of politics.

RearGarde: The lyrics are pretty heavy duty.

Graham: We basically feel that those ideas are ones we agree with, and I think would help change the world in that area.

RearGarde: The last stanza where you're talking about pets, it seems to be that you want to totally separate animals and people. Is that how you feel?

Sri: We have pets, and Lena feeds her own cat meat. I think it's more a commentary on being critical of the process. Like the fact that all human/animal relations are all mediated by this industrial system

The Blessed Get

"It started in small red blotches on my side in the area I was shed."

Nasty

of exploitation Like 'You are nice to your cat' and what you do is give it a slaughtered cow, that is slaughtered in the most brutal way. It's not like its been brought up on a farm as really happy like storybooks tell you. It's a completely different story. We did do a benefit for the Animal Liberation Front Support Group... Just because someone in the band is not particularly devoted or interested in a particular issue doesn't mean that they are going to be militantly normal and oppose it, there is a lot of give and take.

Potemkin: But then it's hypocritical of us to stand there and accuse the audience of hypocrisy, because we are not all vegetarians. It's impossible to be politically correct and we don't claim to be at all.

Sri: Weakness! Weakness!

Potemkin: We try to be aggressively consciousness-raising.

Sri: At the same time indicate the changes that go on in our lives, not like we were ivory tower gods and the Earth that has to be enlightened to our level.

Graham: I think when it comes to coercive ways of telling you you cannot eat this, or if you do that you are a bad person and I'm not going to talk to you, when it gets down to things like that I have problems with these ideas and how they are expressed. So some people are much more interested in how individuals decide to deal with the world and the problems rather than fitting their lifestyle into

a predefined way of living, to be called OK by a political, moral elite.

RearGarde: In your press kit you say that 'Our primary goals as a band are to provide little known information: psychic, political and erotic, not to mention musical.' You've already spoken a little bit about it, what other directions are you heading?

Graham: We are very interested in trying to do as much visual accompaniment to the music as possible, which is extremely difficult, especially when going out of town.

Potemkin: To a certain extent, the press kit is an ambitious attempt to tell people what we want to do. We're interested in breaking the barrier between us and the audience. We're not giving them a product, we are trying to create an exchange of ideas.

Sri: There are other things that are vaguely associated with the band. For instance, one of the women in the group, Debby, is also putting out a magazine that's devoting itself to everything ranging from S&M, women's revenge... a sort of sado-feminism. All sorts of things having to do with sexual liberation beyond what has traditionally been thought of as that. One of the ways that the band is trying to live up to that first statement is by having a very wide variety of approaches: different forms of the band, working in different media, music and slides both pictorial and textual.

Graham: Sri and I are very interes-

ted in terms of networking channels around the world and trying to contact people through the mail and exchanging tapes, magazines, information...tiny tape companies, people just like us with no money.

RearGarde: You are also interested in booking bands into Toronto... is this part of bypassing the official music biz?

Potemkin: There's a promoter, Gary Topp, who has been bringing some obscure acts into Toronto, but apparently he's setting his sights on Maple Leaf Gardens and things like that and finding less time for non-profitable acts. Just recently Sri undertook to book Eugene Chadbourne into Toronto because Gary Topp was too busy. We booked Chadbourne and opened for him and he made lots of money and we made money.

RearGarde: It's nice to see that happen sometimes.

Sri: I get the impression it might be harder in Toronto than it is here. Things seem to be more open minded here, Toronto is quite musically conservative. The club scene is basically sixties-revival bands. However, there are a few others; **Fifth Column** is quite good.

RearGarde: Do you feel that Violence and the Sacred is part of a movement?

Graham: I hope not! Fortunately all this industrial stuff is over with. It would be nice to hope that there are lots of small-time people doing what they want to do with their lives, doing music in their bedrooms, to communicate with each other and try to do that on a larger scale...

Sri: Larger scale not meaning something that will develop the way that The New Wave did, to become something that is completely co-optable... something that the system can recuperate into its own consumerism.

RearGarde: Well, it's been going on for several years and it hasn't happened yet to any great extent. The major music papers in England still ignore it.

Graham: The whole concept of it is such that there won't be any stars. The closest I would get to calling stars are people like **Fred Frith** who still remains independent and extremely popular.

Sri: They were never able to call something like Recommended Records, which represents a type of music that comes not only from Britain, but also Europe and various areas in the States, a 'scene'... the music press was never able to get a handle on it and say 'Look at this wave'. They were systematically ignored.

RearGarde: Last question: Why did you do a tape of Christmas Carols?

Graham: I like Christmas Carols.

Potemkin: It was vomiting... an involuntary reaction.

Graham: We are interested in celebrating our wonderful Christian heritage.

Violence and the Sacred: P.O. Box 1031 Adelaide St. Station, Toronto, Ontario. M5C 2K4.

Interview conducted by Allan & Meme.



Verbal Assault recently played in Montreal at Vita Brevis 25 Norbert between Ontario & Sherbrooke. They played as an opening act for 7 Seconds and S.N.F.U. After being hassled due to the fact of my not having a press pass, I was fortunate enough to be joined by vocalist Christopher and guitarist Pete.

RearGarde: So what's the current line-up? Rumors say that Nick has been seen at a few Montreal shows.

Verbal Assault: Yeah! well Nick left the band in September, he wanted to travel with his girlfriend. He left the band on very good terms, it was nothing personal. Our new drummer is really good, he used to play with Vicious Circle.

RearGarde: How long are you on tour now, and is it in support of the *Learn* LP, or is there something new?

Verbal Assault: This tour is 2 1/2 months and it spreads across the whole country. And yes, we're still supporting the LP.

RearGarde: Where is the band from? I've heard Reno, Rhode Island and Connecticut.

Verbal Assault: We're from Rhode Island, New York.

RearGarde: I'm sure you're asked this question a lot, but who are the band's influences?

Verbal Assault: (Pete) A lot of Hard Core, Reggae, Bad Brains and Dischord. (Chris) Reggae, Bob Marley, Bob Dylan, Metallica.

RearGarde: How long has the band been together?

Verbal Assault: Four years.

RearGarde: So how is *Positive*

crowd you have ever played to?

Verbal Assault: 1,600 in L.A.

RearGarde: What are the favourite bands you have played with?

Verbal Assault: The bands tonight are probably the best yet.

RearGarde: Being on *Positive Force* and all, do you believe in straight edge?

Verbal Assault: (Pete) yeah! I believe in it, I consider myself straight edge. (Chris) Well I consider myself straight and I drink socially and in moderation. Straight edge is not just not drinking, it's mental. It's just as unhealthy to watch TV 15 hours a day. So yeah! I do believe in it.

RearGarde: One thing I noticed in pictures and in concert is the excel-

that really crunchy sound.

Verbal Assault: Well, that's the way we like to play, and also because when we started out we were put down as another 7 Seconds-Minor Threat cover band. At first we took it as a complement, but then decided we wanted to be Verbal Assault and not a copy band.

RearGarde: So are you guys a skate band? and what do you think of

classification?

Verbal Assault: No, we're not a skate band. Pete and Doug skate, and I don't think classification is important.

RearGarde: Has the new stuff rocked out, which seems to be the in thing now with *The Brigade* and 7 Seconds?

Verbal Assault: No, not at all. In fact one of the new songs we are going to be playing tonight is the heaviest piece of material we have done yet. Much more tempo, but not metal.

RearGarde: How do you feel about the latest efforts by Youth-oops that's *The Brigade* and 7 Seconds?

Verbal Assault: (Pete) Youth Brigade used to be great, *Sound and Fury* was my favourite record but the new stuff I won't listen to. (Chris) I can't really blame them they tried so hard and were not accepted. I'm not too fond in the direction the album went. I think 7 Seconds' *New Wind* is great, it's striking and strong. They've come a long way.

RearGarde: Do you think your youth plays a crucial role in Verbal Assault?

Verbal Assault: Well I think it helps because of the place we are in our lives, we are all under 18 except for Doug.

RearGarde: Is there anything you would like to add to the millions of readers?

Verbal Assault: Keep pushing, questioning and communicating that's what it's all about. And most of all thanks to the kids who support us.

The show itself was great, Verbal Assault was great, but 7 Seconds was the highlight of the evening. S.N.F.U. also was good.

To hear this great band and more listen to *Face Down In The Dirt* on CRSG, 89.1 cable f.m. on Sunday nights 6 to 8 followed by *Maximum rock'n'roll*.

Interview conducted by Gary Worsley.

VERBAL ASSAULT



Force treating you, in means of distribution?

Verbal Assault: Pretty good, I mean I've seen the LP in a lot of places but then again there's a lot of places that did not have it. But I can't complain. The album has sold over 3,000 copies, so it's the best selling album on *Positive Force*. We don't sell albums at shows because we're usually sold out.

RearGarde: What is your favourite type of show, like 18 and over - or in your case, 21 - or all ages?

Verbal Assault: Definitely all ages, no 21 or 18 and over shows. There has been times when we arrived at a show and found out it was 21 and over, we said we wouldn't play so they changed it to all ages.

RearGarde: What is the biggest

lent equipment. Costly.

Verbal Assault: Well that equipment is four years of work, and saving. We had no help from mom and dad, we earned that money.

RearGarde: Since we're on the subject of Marshals (amps), what's your opinion on speed metal and how speed metal and hardcore are being categorized as the same thing?

Verbal Assault: Speed Metal - I'm not into it. Metallica is good, I really like the heavy production. At first I really was into C.O.C. idea but now I find it to be disillusioning and destructive, just like stupid clothes and haircuts. (G.B.H.)

RearGarde: One thing that really stands out about Verbal Assault as compared to other *Positive Force* and BYO bands is the raunchiness,

Stoke'n'Stuff



by Robert Mondoux

PHOTO COURTESY: OPEN YOUR HEAD

S.N.

by Warren Campbell

On the 5th of December a gang of SNFUers invaded CRSG's ivory tower to discuss their new LP and life back home. The whole touring company of SNFU came down for this one (the five members of the band and nobody else).

This was the afternoon of the first of two shows they were to play in

Snort!

Montreal during their four month tour. This tour was going to take them all across the country and down through the Southern states.

The tour is to promote the release of their second LP, *If You Swear You'll Catch No Fish*. "It's a saying I found in a fortune cookie" says Chi-Pig, lead singer and "visual aspect kind of guy."

The new album is not too far off in style compared to their first LP

Narf!

(...And no one else wanted to play).

"Actually it's the first album all over with a new cover," claims Chi. "Two less songs though," adds bassist Dave Bacon.

Seriously though, guitarist Muc says that *If You Swear...* is a maturation of sorts—"we've just become better songwriters and arrangers."

We actually have some songs that surpass the three minute mark on this one," says Chi "I guess that's kind of radical for us."

With the conversation going on about the new LP and the state of the music industry, I had to bring up the possibility of SNFU getting airplay on top 40 radio. Chi opened up the possibility by saying "We wouldn't go out and purposely write a top 40 song, but if some station picked up one of our songs then that wouldn't be too bad."

In regards to the state of the music industry and SNFU's place

A black and white photograph of a band performing on stage. In the foreground, a man with long hair, wearing a sweater with "91 2NL" on it, is singing into a microphone. Behind him, other band members are visible, including a guitarist and a bassist. The scene is lit with stage lights, creating a high-contrast, grainy image.

in it, Muc's brother and guitar partner, Bunt, felt that things are changing for the better. Dave Bacon clarifies this by saying that "Bands like Husker Du have opened doors for bands like us to break through to the Much Music type of market."

Uh-oh. Video?

"We've had a request from the Better Youth Organization in LA to do a video for a song on the LP," says Chi (oh no, here comes another Brigade). "But we're still

tossing that idea around."

"We just can't come up with a definite concept," Oh no... Luckily this story has a happy ending when Chi finishes off with "I want the video to be like our live show, lots of energy. I don't like lypsyching. That would be an uncomfortable situation." There now, that doesn't sound too bad...does it?

From video we went on to the Washington Wives and a related story that happened that week in London, England where two six-

teen year olds shot themselves after listening to six hours of Judas Priest. Chi's response to the story was that they were "Obviously fucked up to begin with. I doubt the music made the difference."

When I asked what would the band do if a SNFU fan did that, his answer was "We'd probably put his picture on the cover of our next album." Dave's idea was to use a forensic lab shot.

Chi felt that the whole story was a direct comparison to the Boy

F.U.

George story where someone's son was found dead after an overdose on Heroin in George's apartment. "They can't get their son back so they go for George's money. That 40 million bucks could keep them in Heroin for awhile."

I asked the band whether the Washington Wives were a worry and after much laughing they told

Frig!

me to check out the backwards guitar solo on *Scarecrow* (off the new LP), forwards you'll hear *Mary Had A Little Lamb*. Also they told me to play the song called *Devil's Voice* which tells of a kid who's Dad feels that all his records contain that satanic messages shit.

To close the interview off I asked them about how things are back in Edmonton and of course about home appliances. Their only words

U rgh !

on Edmonton were that the scene is happening due to new LP's from themselves, **Junior Gone Wild** and **Euthanasia**.

A tip for readers of RearGarde from the members of SNFU is to watch out for a band called **Big House** who claim influences from Husker Du to Led Zeppelin to the Replacements.

I know you've probably read this whole article just to get to the home appliance answers. Don't worry though I had time to get answers from 4/5s of the band before they took off for a soundcheck.

Muc chose a toaster oven because it's so practical, Brent was a vegomatic because it does everything, Dave was a food processor but couldn't think of why he would want one to be one, and Chi wanted to be a blender because then he could get away with being mixed up all the time and not have to answer stupid questions like this one.

Life Among Mirth And Darkness



by Ria Stochel

RISIA

A Guide For The Musically Adventurous

A. Clark

"The listener of those records will always enjoy the most intense reactions of all because they are the most repulsive records ever recorded."

"The Aktion was a resurgence of seismic dimensions. The dozen unsuspecting spectators were about to be taught a lesson."

"Whitehouse are coming to humiliate you - completely satisfy your perverted tastes! Who cares about abusing a few people when our pleasures are at stake?"

To most people, Whitehouse are synonymous with all things unpleasant. But who cares what they think, Whitehouse don't. Of all the electronics bands to emerge since the late seventies, they were the one that refused to pull their punches, to compromise with the self-appointed monitors of what is correct and acceptable (Rough Trade in particular, the British music press in general).

Other bands played with the same themes and dangerous imagery, but quickly abandoned them when the lure of major record contracts and heaps of money caught their eye, the result being that SPK and Psychic TV are jokes that get worse with each telling. Whitehouse, however have stayed true course through many excellent records.

What do Whitehouse sound like? Well, its simple really: extreme electronics and lyrics dedicated to pleasure (not yours, tho'). Whitehouse are dedicated to SOUND. Live they pounded you into submission, on vinyl they destroy your speakers.

Releases over the past few years have been few and far between.

1984 witnessed the release of *Great White Death*, perhaps their record. A contribution to the *Ohrenschrauben* compilation (out of print) and an LP of their first live Aktion (containing an excellent version of *Erector* and *Shitfun*). These latter two discs were released by DOM Productions.

c/o C/ Heeman, Am Haarberg 26, 5100 Aachen, Federal Republic of Germany.

No doubt, Whitehouse are planning their next attack on your delicate sensibilities, so you have time to catch up on what you've been missing. To this end seek out a copy of *Birth Death*, a mammoth 350 page document which includes a complete history and discography of the group and their label Come Organization. Reprints of their 'zine *Kata*, all available clippings, notices, reviews, interviews, lyrics, etc. Editor John Hubbard should be congratulated and fully supported in this endeavour.

Write to: KAKOS, P.O. Box 1856, Seattle, Washington. 98111-1856.



Lydia Lunch, and a lot of hardcore. Issue #11 featured a long interview with the *Butthole Surfers*, *Hasil Atkins*, as well as Steve Albini (guitarist for the excellent *Big Black*)'s Guide for Social Retards, some comedy (?) from *Tesco Vee* and some of the nastiest record reviews I've ever seen... there's lots of 'em too. I guess it's sort of like a *Sound Choice* with a sadistic streak.

Forced Exposure, P.O. Box 1611, Waltham, MA. 02254.

Tune in every Saturday Night between 9 and 11 and hear Maldoror, two hours of difficult listening.

Another necessary addition to the library of the difficult music fan is *Il Sorriso Verticale*. Editor A. Aiello of the magazine *Constrictor* has compiled a world-wide contact list of *Musique Brut*, independent labels, and Mail Art. Text is in Italian with English translations for most of it. Don't worry about the fact that some of it is only in Italian, names of groups and their releases and addresses are the same in any language, and even a unilingual like me can figure it out. Also included are photographs of mail art sent in with the theme of 'military hospital'. An extremely well put together book. Recommended.

Cost is \$7.50 and available from A. Aiello, V. Cervignano 15, 95129 Catania, Italia.

Just to round out this selection of reading matter I would like to mention a fine 'zine called *Forced Exposure*. Doesn't deal with experimental music, tho' it does cover such outfits as *Sonic Youth*.

Shoot-Up At The O.K. Corral

The Cowboy Junkies nodded into CRSG's studios the night following their gig at Café Campus on Sunday, November 30. Most of the Junkies simply lounged around the offices like lizards, while bass player Alan Anton slithered around with no 'conscious effort' and ended up in the on-air studio where Professor Robert Rhythm was in the process of projecting 'The Rhythm and Blues Method' onto the airwaves. The Prof. immediately saw this as an excellent opportunity to put one of the Junkies under questioning. What followed was not quite a meeting of minds.

RearGarde: If I may say, 'your type of music', it seems to me that it can be categorized as 'darkened blues'. Is this a fair assumption?

Alan Anton: Yeah, that's the way most people see it, I think.

pened to be in Toronto starting a new band and the brother and sister were around wanting to play also, and it worked out well. So, you know, it wasn't a conscious effort to start

nothing to do with it really.

RearGarde: (laughing) Right, right. You're on tour now?

Alan: Yeah we're just finishing our east coast swing. I was out in Halifax for the last couple of weeks. Generally the tour is going well, some nights can be pretty bad, but overall it's good.

RearGarde: How does the sound compare on stage with what we hear on the album?

Alan: Well, it sounds a lot the same actually.

The way that the album was recorded was live in our garage with a single microphone, so it's always a live situation.



RearGarde: Being one of those 'most people', I have to ask why the blues? I mean there must be some sort of conscious decision that went into this.

Alan: Uh, yeah. We just liked the blues. It's that whole type of music as opposed to any other type. Does that answer?

RearGarde: I'm not sure Alan, but how do you feel about darkening the blues, they're not exactly dim as it starts out.

Alan: Yeah, well I don't know if it's a conscious effort on our part to darken. I think it's just the way we play music. The idea of using old blues lyrics was simply because we liked it - liked the lyrics. We could just as easily use other lyrics and it wouldn't be darkened blues.

RearGarde: O.K. The name *Cowboy Junkies* is interesting in itself, but in relation to what you're doing on the album it seems to me to be even more intriguing.

Alan: Uh-huh.

RearGarde: Right. How much does what you're doing on the album relate to cowboys or junk?

Alan: Not a lot.

RearGarde: Not a lot. (chuckles) - hence the name?

Alan: Oh the name is, I don't know where the name comes from anymore. It was just a name at the time and it sounds different, and it's often misleading.

RearGarde: Yes, I think so. I think it misled me into a few things. You played Café Campus last night, what was the response like?

Alan: Uh, it was luke-medium sort of thing.

RearGarde: How does it feel to play amongst three siblings? What kind of band interaction takes place?

Alan: Mike (Timmins) and I have played for a long time, five or six years in other bands, and we hap-

the Osmond family or something like that.

RearGarde: (laughs) I understand now. How long have you been together as the Cowboy Junkies?

Alan: Just over a year now. We originally started out as five members, and we cut out one down to four, and the sound changed. We've had this sound for maybe six to eight months.

RearGarde: The title of the album *Whites Off Earth Now*, any comments about that maybe?

Alan: Uh, that was sort of funny you know.

RearGarde: Just straight-forward funny?

Alan: Yeah.

RearGarde: Yeah... I can't help but keep thinking that there's some kind of interesting thought involved in the name of the band and the album and all that ensued. Maybe I'm a little weirdly twisted. What do you think?

Alan: Well, there is some sort of thought involved, but nothing really 'heavy'.

RearGarde: O.k. Alan. Right.

Alan: Nothing really worth talking about - just sounds good.

RearGarde: What about the only original track on the album called *Take Me*?

Alan: Yeah, that was accidental as far as I know. We were recording the album and Mike and Margo (Timmins) the singer had this idea and they did it. Sounded good so it went on.

RearGarde: Right, it's considerably shorter than the other tracks. Why?

Alan: Uh, I don't know anything about it, I wasn't there and I had

RearGarde: A microphone used for classical music?

Alan: Yeah, it's used for digital recording of classical orchestras mainly, and a friend of ours who has been doing this sort of work, Peter Moore is his name, he wanted to try it with a rock type of electric band. We were interested in trying it as well. So it worked out perfect to our sound because we weren't interested at all in overdubs or anything else. We just wanted to capture the sound we got.

RearGarde: What made you choose specific tracks from people like John Lee Hooker and Robert Johnson?

Alan: Just because we liked them - no other reason.

RearGarde: No other reason, uh huh - just that they struck you. Do you do a lot of covers on stage as opposed to originals?

Alan: Well, what you call covers, we would call more interpretations. Because we usually change the music - it's our own. We add the lyrics. We do however have a few that are almost straight covers. *Shining Moon* and *State Trooper* would retain most of the original lyrics.

RearGarde: As opposed to *Crossroads*?

Alan: Well if you ever heard the original you'll see that it has nothing to do with it.

RearGarde: It's the words that match up. So are you planning to go to the States?

Alan: Yeah, in the winter, gonna try to make a dent.

RearGarde: Well thanks a lot Alan. I wish you a lot of success if that's what you want.

Alan: Thanks Rob, we want lots of it.

Interview conducted by Professor Robert Rhythm

• MONDAY •

Morning With A Hebephrenic: Monday, 8:00-10:00

Just what do you do with a hebephrenic in the morning? Tune in and find out.

Top 5: 1. **Mighty Lemon Drops**, Happy Heads; 2. **U-Boats Attack America** (various); 3. **Guerilla Welfare**, Guerilla Welfare; 4. **The Good Life** (demo); 5. **Billy Bragg**, Talking With The Taxman About Poetry.

Monday Morning Jazz: Monday, 10:00-11:30

Jazz up your week with MMJ. You get to hear the best in Jazz from all round the world, but no Chuck Mangione.

Public Affairs: Monday, Friday, 11:30-12:00

In-depth interviews and news on subjects that concern you. Or maybe not. Only one way to find out, and that's to tune in Mondays and Fridays for these affairs in public.

Checkered Bacon and Eggs: Monday, 12:00-13:00

Hi John, it's Rina... Oh hi Rina. Yeah, I'll do your show (again) this week... Thanks Jonh... No problem... say, do I have to play Ska?... Uh, it kinda helps, Jonh... By the way Rina, where's that new demo from you-know-who?... Why, are you actually gonna play it?... No, actually I'm gonna burn it!... Skank steady!

Top 5: 1. **Sons of the Desert**, Best Things; 2. **Swinging Relatives**, Pearls and Rubies; 3. **Hodads**, Secret Agent Man; 4. **Help Wanted**, The Day After; 5. **Jah Cutta and Determination**, Tribute (12").

La Bête Culturelle: Monday, 13:00-14:00

French music, French information, French sports, French culture. Done by French people, in French. That about does it.

Maximum Country: Monday, 14:00-16:00

Yeah, well, he plays a lot of country music.

Top 5: 1. **Scott Merritt**, Gravity is Mutual; 2. **Romans**, Last Day At The Ranch; 3. **Ray Condo and his Hardrock Goners**, Crazy Date; 4. **REM**, Life's Rich Pageant; 5. **Jason and the Scorchers**, Still Standing.

Imbroglia Injection: Monday, 16:00-18:00

Roll up your sleeve, stick of your arm, sterilize the needle and smile. A real big smile. Baby face smile. Join Brent for a weekly injection of chaos and confusion. Don't worry, it's safer than the Red Cross.

Top 5: 1. **Dundrells** (45); 2. **Violent Femmes**, The Blind Leading The Naked; 3. **Three O'Clock Train**, Wig Wam Beach. (So, it's only a Top 3. I'm picky).

The CRSG Top 30: Monday, 18:00-20:30

... but it's not exactly the Top 40.

Top 5 (Kathy Slamen): 1. **Psyche**, Insomnia Theatre; 2. **Smiths**, The Queen Is Dead; 3. **Psyche**, Contorting The Image; 4. **New Order**, Brotherhood; 5. **Death In June**, Mythanchropy.

The Psychotic Hour: Monday, 20:30-21:00

We know a certain fjord in Norway...

The Rhythm and Blues Method: Monday, 21:00-24:00

What do you get when you cross a philosopher with a stack of R&B records? The Rhythm and Blues Method—three hours of fun and/or thought, the choice lies with the listener. Tune in and choose to ignore Professor Robert Rhythm's philosophical themes. Or engage in thought, questioning and expression by calling in to make requests

• TUESDAY •

Gary's Morning Show: Tuesday, 8:00-10:00

Top 5: 1. **REM**, Life's Rich Pageant; 2. **Paul Simon**, Graceland; 3. **Woodentops**, Giant; 4. **David Sylvain**, Gone To Earth; 5. **The Smiths**, Big Mouth Strikes

and/or comments. It's truly an open forum for 'amateur philosophers' and die-hard born-again R&B fanatics. And remember that a vital Rhythm Method must learn to embrace uncertainty.

Top 5: 1. **Genuine House Rockin' Music** (Various); 2. **Phil Alvin**, Un Sung Stories; 3. **Cowboy Junkies**, Whites Off Earth Now; 4. **Ray Condo**, Crazy Date; 5. **The Florida Razors**, Half a Rock-'n'Roll Record.

Again 12".

Toccata and Fugue: Tuesday, 10:00-12:00

Classical music for beginners. For those of you who've always enjoyed those classical pieces you've heard on your favourite melo-dramatic or science-fiction movies, but don't know what they are. Tune in and you just might hear the *Phantom of the Opera* Overture. Oh yes, I almost forgot — you might also hear the *1812 Overture*. Have a nice day...

Top 5: 1. **Herbert Walsh**, Plays Bach; 2. **Händel**, Music for Royal Fireworks; 3. **Kitaro**, Silk Road Suite; 4. **Rimsky-Korsakov**, Greatest Hits; 5. **Caruso**, Greatest Hits.

Fay's Phase: Tuesday, 12:00-14:00

The new improved Fay's Phase (Phay's Fase for the dyslexic) guaranteed to titillate those in passionate need of CRSG's vast and constantly changing repertory of new releases. Enter at your own risk.

Top 5: 1. **John Coltrane and Johnny Hartman**; 2. **The Bodeans**, Love, Hope, Sex and Dreams; 3. **Pogues**, Rum, Sodomy and the Lash; 4. **Joe Jackson**, Big World; 5. **Laurie Anderson**, Home of the Brave.

Afro-Carib Hour: Tuesday, 14:00-15:00

Joanna Peters host a show which features music and information from Africa, Latin America and the West Indies. Join Joanna for 60 minutes of fun in the sun.

Michael Carley's show: Tuesday, 15:00-

16:30

This is going to be a generic show blurb. It would have been better if the host, Michael had handed one in. Everything from the Abrasive Wheels to the Zero Boys (we think).

Matt's Show: Tuesday, 16:30-18:00

If you really believe the Canadians are going to win the cup this year, this is the show for you. Fun, fun, fun...

Top 5: 1. **Soul Asylum**, Made to be Broken; 2. **Billy Bragg**, Talking to the Taxman About Poetry; 3. **Husker Du**, Candyapple Grey; 4. **Nils**, Sell Out Young; 5. **Squirrel Bait**, Squirrel Bait.

Music for Wicked Heads: Tuesday, 18:00-19:30

Alternative means open minded. Good, bad, old, new, loud, proud, and requests. It ain't good bad — it's evil!

Top 5: 1. **Motorhead**, Orgasmatron; 2. **James Brown**, Gravity; 3. **T.S.O.L.**, Revenge; 4. **Ramones**, Animal Boy; 5. **SC.U.M.**, Born To Soon.

Sounds From the Underground: Tuesday, 19:30-21:00

The latest and the greatest from Montreal. And lately they're all great. News, interviews and moosic.

Top 5: 1. **DAFP**, Dead In Love; 2. **Ray Condo and his Hardrock Goners**, Crazy Date; 3. **Asexuals**, Contemporary World; 4. **Frightwig**, Faster Frightwig, Kill! Kill!; 5. **Nils**, Nils.

Makeshifting: The Montreal Poetry Show: Tuesday, 21:00-21:30 (every second week)

The rantings, ravings and readings of Montreal's finest poets. Street poets, people poets — not PhD's. Poetry that lives and screams, interviews with poets that cut to the bone.

Velcrow Poetry: Tuesday, 21:00-21:30

Velcrow Ripper brings you underground poetry combined with soundscapes every second week. Listening to this can be a very trying experience for us normal people.

Jazz, Roots and Branches: Tuesday, 21:30-24:00

Jazz in its many forms derived from the roots of strong synopation and improvisational rhythms. The unrestrained arrangements in today's jazz takes its form from ragtime, boogie-woogie, bebop and swing. Jazz in the eighties is varied, unrestrained and vibrant.

Top 5: 1. **Uzeb**, Absolutely Live; 2. **Indre Lesmana**, For Earth and Heaven; 3. **Oliver Jones**, Respectfully Yours; 4. **Pat Metheny**, Song X; 5. **Miles Davis**, Tu Tu.

• WEDNESDAY •

Go Ahead And Make My Breakfast: Wednesday, 8:00-10:00

Have a belligerent breakfast. Music, stuff read from the morning paper, and sarcasm. A morning show for alternative types.

Top 5: 1. **The Pogues**, Rum, Sodomy and the Lash; 2. **Tom Waits**, Rain Dogs; 3. **Elvis Costello**, Blood and Chocolate; 4. **Long Ryders**, State Of The Union; 5. **Hoodoo Gurus**, Mars Needs Guitars.

The Blues Hour: Wednesday, 10:00-11:30

Top 5: 1. **Albert Collins**, Cold Snap; 2. **Robert Cray**, Strong Persuaders; 3. **Albert Collins**, **Robert Cray**, **Johnny Copeland**, Showdown; 4. **Johnny Winter**, Third Degree; 5. **Stevie Ray Vaughn**, Live.

Science Show: Wednesday, 11:30-12:00

Scientific tidbits from around the globe, guaranteed to keep you glued to your radio, and to teach you how to unstick yourself.

The Righteous Redemption Hour:

CRSG DJs Top Fives

Programming For The New Year

Wednesday, 12:00-14:00

Rock and roll is a vicious game. Don't we know it. Therefore, righteous redemption is our name. Join your hosts, the Good Witch Greta and the Very Reverend Bob for two hours of Gothic Underground Christian music. Plus some other stuff.

Top 5 (the Very Reverend Bob): 1. **Black Flag**, In My Head; 2. **Jellyfishbabies**, Jellyfishbabies; 3. **God's Favourite Dog** (various); 4. **Rat At Rat R**, Rat At Rat R; 5. **Montreal Jubilation Gospel Choir**, Highway to Heaven.

CUSA Campfire Hour: Wednesday, 14:00-15:00

The CUSA show is designed to be a forum for the students' association on CRSG. The show is centred around interviews with CUSA V-Ps and the Co-Presidents, with an aim at informing the

and unite against war. Yes friends you all can be saved by the power of music. I believe that music (all kinds) can break down the barriers, political, theological, racial, whatever. So tune in, before we all tune out.

Top 5: 1. **DK's**, Frankenchrist; 2. **SNFU**, If You Swear, You'll Catch No Fish; 3. **It Came From Canada II**; 4. **DAFP**, Dead In Love; 5. **Gruesomes**, Tyrants Of Teen Trash.

• THURSDAY •**Morning Show in Alternative Major, Reggae Minor: Thursday, 8:00-10:00**

The ideal morning show for the early listener, the latest new releases blended in with the quieter side of alternative music to help getting up in the morning that much easier.

Top 5: 1. **Lou Reed**, Mistral; 2. **Billy**

What more can be said? It's easy listening for difficult minds.

Top 5: 1. **Crass**, Best Before 84; 2. **Joe Pop-o-Pie**, Joe's Third Album; 3. **Sonic Youth**, Evol; 4. **It Came From Canada**, 2; 5. **Deja Voodoo**, Swamp of Love.

The Gui: Thursday, 18:00-20:00

Like Hasil says, "I'm gonna sing a few songs and play my gui-tar." A generous assortment of trash, snake-belly low garage, 'billy' and cow. Plus a free surprise in every box.

Top 5: 1. **Billy Bragg**, Talking With The Taxman About Poetry; 2. **Ray Condo** and his **Hardrock Goners**, Crazy Date; 3. **Mighty Ceasars**, The Ceasars Of Trash; 4. **Hasil Adkins**, Out To Lunch; 5. **Vipers**, Outta the Nest.

Assorted Goodies: Thursday, 20:00-21:00

An hour of anything from Reggae Beat International to independent Canadian recordings. You might even hear an interview with your favourite musicians. Syndication rules, O.K.

Shock Theatre: Thursday, 21:00-24:00

A weekly exploration into the unknown (because we're not quite sure where the show is going). Audio clips from film noir to *Underdog* are mixed up with the latest experimental and listenable alternative music. Selected readings from *It Happened in Canada Volume II* and other important sources may be presented. Je parle français.

Top 5: 1. **Scraping Foetus Off The Wheel**, Nail; 2. **Scratch Acid**, EVOL; 3. **African Head Charge**, Off The Beaten Track; 4. **No Means No**, You Kill Me; 5. **Smudgegeman**, Changing My Name (demo).

• FRIDAY •**The Mellow Post: Friday, 8:00-10:00**

PJ takes over the controls and doesn't know what he's doing. More fun than a barrel of leeches. Now that's hard to beat.

Top 5: 1. **SNFU**, If You Swear, You'll Catch No Fish; 2. **Stevie Ray Vaughn**, Live Alive; 3. **Meat Puppets**, Out My Way; 4. **Ini Kamoze**, Pirate; 5. **Stranglers**, Dream Time.

Friday Morning Classical: Friday, 10:00-11:30

All the classics all the time. Act now and receive a brand new blender. ...oops too late. Well check it out and

**The Butthole Surfers.**

general student population of what's happening at Concordia. That's the way it's designed, anyway.

Top 5: 1. **Ray Condo** and his **Hardrock Goners**, Crazy Date; 2. **Three O'Clock Train**, Wig Wam Beach; 3. **Dave Howard Singers**, Goodnight Karl Malden; 4. **The Nils**, The Nils; 5. **Purple Toads**, Purple Toads.

We're Not Sure Yet: Wednesday, 15:00-17:00

Tune in and find out what the hell we'll do here. This is our token show that we haven't filled yet. It could be fun... then again...

New Release, Import Show: Wednesday, 17:00-19:00

It's six o'clock Wednesday eve. Do you know where your popcorn is? Well, get ready to listen to Death Dog's Import Hour featuring globe-wide grooviness that'll melt your butter! (Sponsored by Dutchy's Record Cave)

Top 5: 1. **Elvis Costello** and the **Attractions**, Blood and Chocolate; 2. **The Cramps**, A Date With Elvis; 3. **Foetus**, Nail; 4. **Big Black**, Atomizer; 5. **Pogues**, Rum, Sodomy and the Lash.

Fur Mel An Mittwoch: Wednesday, 19:00-20:30

An ostentatious mix of reverberations brandishing an intense bold freedom and obscurity. Feverish tunes to lull and loosen juxtaposed by grit and thickness. If you like music, don't turn off.

Top 5: 1. **Nils**, Nils; 2. **Dagmar Krause**, Supply and Demand; 3. **Frightwig**, Faster Frightwig, Kill! Kill!; 4. **Leroy Sibbles**, Mean While; 5. **Einstürzende Neubauten**, Halber Mensch.

Theatre Six: Wednesday, 20:30-21:00

Able to leap out of your speakers in a single sound. More powerful than an MUCTC metro. Faster than a Montreal cabbie. It's a bird, it's a plane, it's Theatre Six. The best of old time radio from the days when radio was king.

Cold-Age-Nuclear-War: Wednesday, 21:00-24:00

We are living in the cold daze of the war craze. Let's fight for what is right,

Bragg, Talking to the Taxman About Poetry; 3. **Listen 2**; 4. **Stan Ridgeway**, The Big Heat; 5. **Untouchables**, Wild Child.

Celestial Harmonies: Thursday, 10:00-11:30

An exploration of 'new music' from the 20th century: acoustic, electronic and orchestral. From Schoenberg and Satie to Phillip Glass and Lucia Hwong. East meets West. Classical becomes modern. Listen. Learn. Experience the sounds of your world. Every week.

Top 5: 1. **Shame** (EP); 2. **Les Mystères des Voix Bulgares** (various); 3. **Lucia Hwong**, House of Sleeping Beauties; 4. **David Sylvain**, Gone To Earth; 5. **Breeding Ground**, Tales of Adventure.

Sports Talk: Thursday, 11:30-12:00

Well, they sure do talk a lot. And they use the phone hook-up we invested in. And they mention sports. Opinions, opinions, news, opinions, opinions, statistics, opinions and - did we mention this already? - opinions.

Nuns Fret Not: Thursday, 12:00-14:00

Lorrie has red hair and turns mean if she is forced to do a morning show, so we gave her an afternoon wake-up show. Wake up with a jolt, coffee and amphetamines overdose.

Top 5: 1. **Slow**, Against The Glass; 2. **The Saints**, Best Of...; 3. **Frightwig**, Faster Frightwig, Kill! Kill!; 4. **Jimi Hendrix**, Live at Monterey (the new digitally re-mastered re-release); 5. **Absolute Whores**, I'm An Asshole for Your Love (45).

Ages In Chaos: Thursday, 14:00-16:00

Top 5: 1. **Husker Du**, Candy Apply Grey; 2. **Violent Femmes**, The Blind Leading The Naked; 3. **Billy Bragg**, Talking to the Taxman About Poetry; 4. **Dagmar Krause**, Supply and Demand; 5. **PIL**, Album.

Noise Pollution: Thursday, 16:00-18:00

Formerly the No-one Gives A Damn Hour, not much more than the name has changed. Still the best in sludgy blues, 60's psychedelia and the occasional venture into the Dino bins.

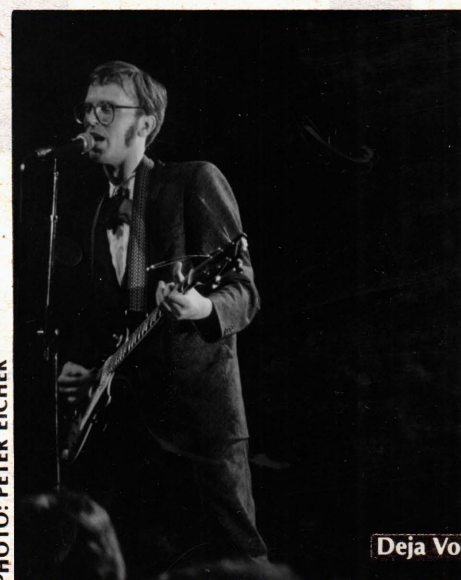


PHOTO: PETER EICHER

Deja Voodoo.

maybe hear the 1812 Overture.

Never Mind The Frolics: Friday, 12:00-14:00

Since Anthony and Warren can't stand each other, we decided to put their shows back-to-back. The funny thing is

	MON	TUES	WED	TH
0800	Morning with a Hebephrenic	Gary's Morning Show	Go Ahead, Make My Breakfast	Morning Show in alternative Major
0900				
1000	Monday Morning Jazz	Toccata and Fugue	Blues hour and More	Celestial Harmonies
1100	Public Affairs		Science	Sports
1200	NEWS			
1300	Checkered Bacon and Eggs	Fay's Phase	The Righteous Redemption Show	Nu... Fre... No...
1400	La Bête Culturelle			
1500	Maximum Country	Afro-Carib Hour	CUSA Now	Ages Cha...
1600		In The Land of the Manically Inclined	We're Not Sure Yet	
1700	Imbroglia Injection	Matt's Show	New Release Show	No Pollu...
1800	NEWS		NEWS	
1900	CRSG Top 30	Music For Wicked Heads	Import Hour	The (Prono... "Gee" "Gee"
2000		Sounds	Fur Mel An Mittwoch	
2100	Psychotic Hour	From the Underground	Theatre Six	Asson... Good...
		Poetry Show		
	The Rhythm and Blues Method	Jazz, Roots and Branches	Cold-Age Nuclear War	Sho... Thea...

More Fun On

that so far they've ignored each other. I guess we'll have to make them co-hosts.

Top 5: 1. **Schooly D**, Schooly D; 2. **Revoluting Cocks**, Big Sexy Land; 3. **DAFP**, Dead In Love; 4. **Three O'Clock Train**, Wig Wam Beach; 5. **Siouxi** and

the **Banshees**, Tinderbox

Friday Frolics: Friday, 1 Okay, okay, so we've complaints. But the show Friday Frolics will bring of... uh... some... uh...

THUR	FRI	SAT	SUN
Morning Show in alternative Major	The Mellow Post	Contemporary Christian Show	
Celestial Harmonies	L'Art Musical	Samedi Jazz	This is not the Boston Pops
Sports Talk	Public Affairs		
NEWS			
Nuns Fret Not	Never Mind the frolics	Mondo Espanol	Folk Connection
Ages In Chaos	Friday Frolics	Ukrainian Cossack Hour	Sunday With A Difference
Noise Pollution	Arts Attack	Iranian Show	Intro and Outro
WS	Eclecticism in the Afternoon	The Slag Heap	Broadbeat
The Gui (Pronounced "Gee" as in "Gee-Tar")	Reggae	The Sole Connection	Face Down In The Dirt
NEWS			
Assorted Goodies	Smog	Revolution Will Not Be Televised	Maximum Rock'n'Roll
Shock Theatre	Rhythm And Bruises	Les Chants de Maldoror	Spunk
		Here To Go	

CRSG After 12



Tinderbox.

Friday, 14:00-15:30
We've had a few com-
he show must go on.
will bring you 90 minutes
e... uh... you know... that

funny stuff.

Top 5: 1. **Howie Mandell**, Fits Like A Glove; 2. **Guido Sarducci**, Breakfast in Heaven; 3. **Derek and Clive**, Live; 4. **Spitting Image**, Chicken Song (45); 5. **Comic Relief** (various).

Arts Attack: Friday, 15:30-16:00

CRSG's little monster that just keeps on growing. Art, movies, opinions, theatre, books and the entire artistic world in your radio. John Marilley heads a crack team of reviewers, critics and people who get into movies for free. Your guide to what's up in Montreal, and to late night movies on Friday night.

Eclecticism in the Afternoon: Friday, 16:00-18:00

Two hours of eccentric harmony as MeMe backs Judy with Les Poules, Satchmo with Condition, Nat King Cole with the Fall, and spices it all with the occasional tidbit encouraging YOU to

STOP animal abuse.

Top 5: 1. **CRASS**, Best Before 84; 2. **Nick Cave**, Your Funeral, My Trial; 3. **Dagmar Krause**, Supply and Demand; 4. **Butthole Surfers**, Rembrandt Pussyhorse; 5. **The Fall**, Bend Sinister.

Reggae Smog: Friday, 18:00-21:00

Urban reggae. Clearing the smoke with rub-a-dub, roots, dance hall, etc... Guests to wisen up the show.

Top 5: 1. **Linton Kwesi Johnson**, In Concert With The Dub Band; 2. **Sugar Minott**, In A Reggae Dance Hall; 3. **Kali and Dub Inc.**, Crucial Rock (demo); 4. **Sly & Robbie**, Language Barrier; 5. **Mahmoud Ahmed**, Ere Mela Mela.

Rhythm and Bruises: Friday, 21:00-24:00

Garage-grunge-Punk-hardcore-pschobilly-rockabilly-trash. Three chords rule. To hell with politics, let's party!

Top 5: 1. **Dogmatics**, Everybody Does It; 2. **Asexuals**, Contemporary World; 3. **Day-Glo Abortions**, Feed U.S.A. Fetus; 4. **Saints**, Best Of...; 5. **S.N.F.U.**, If You Swear, You'll Catch No Fish.

• SATURDAY •

Contemporary Christian Show: Saturday, 8:00-10:00

They don't play Christian heavy metal and they don't read from the bible (or so they tell us). Find out what contemporary christians do do on Saturday mornings.

Samedi Jazz: Saturday, 10:00-12:00

J'aurai le plaisir de vous accompagner pour cette émission qui sera diffusée en français. Vous pourrez y entendre tous les époques et styles de jazz. Joindre à moi au cours de l'année pour aimer cette émission.

Emma's Top 5:

1. **Asexuals**, Contemporary World; 2. **The Nils**, The Nils; 3. **S.N.F.U.**, If You Swear, You'll Catch No Fish; 4. **The Saints**, Best of; 5. **The Mice**, For Almost Ever.

Mondo Español: Saturday, 12:00-14:00

Spanish music, Spanish information, Spanish Sports, Spanish culture. Done by Spanish people, in Spanish. That about covers it.

Ukrainian Cossack Hour: Saturday, 14:00-15:00

The Ukrainian program is a potpourri of the best of contemporary Ukrainian music mixed in with a solid Ukrainian-oriented Public Affairs program. From Lesia and Luba (both with Concordia roots) to the Kuban Cossacks and Volodymyr Ivasiuk - all can be heard on CRSG's Ukrainian Hour. Join Andrij for your favourite Ukrainian polka tune. Also listen to a hard-hitting analysis of Ukrainian politics and history featuring such relevant topics as Chernobyl, the Ukrainian famine and the Deschenes Inquiry. Tune in, listen and learn.

Iranian Show: Saturday, 15:00-16:00

Brand new on CRSG! Iranian news, views and music.

The Slag Heap: Saturday, 16:00-17:30

So who's that filthy slag? What's that noise? Listen to this hour and a half of zoo-ish music. Fry it, roast it, or eat it rawwww. This is a carnivorous show.

Top 5: 1. **Nick Cave**, Your Funeral My Trial; 2. **The Saints**, Best of the Saints; 3. **The Butthole Surfers**, Rembrandt Pussyhorse; 4. **Motorhead**, Orgasmatron; 5. **The Fall**, Bend Sinister.

The Sole Connection: Saturday, 17:30-19:00

Listen to the sultry voice of Hi-Fi Baby, occasionally interrupted by music.

CRSG is your connection to soul and Motown Saturday evenings. Bunny's input makes for an interesting show: Reggae covers of soul hits. Reggae got soul, too! Bettina, alias Hi-Fi Baby, and Bunny on the Sole Connection.

The Revolution Will not be Televised: Saturday, 19:00-21:00

.....that's right... will not... be... on t.v.... on t.v.... will not be... uh uh... nooo way, see? check it out.

Top 5: 1. **Killdozer Burl**; 2. **White Zombie**, Pig Heaven; 3. **Feederz**, Teachers in Space; 4. **Eugene Chadbourne**, Corpses of Foreign War; 5. **Copernicus**, Victim of the Sky.

Les Chants De Maldoror: Saturday, 21:00-23:00

Your host Allan brings you the very finest in experimental, avant-garde music brut and Noise in general. The real underground! Open your ears and enjoy two hours of difficult listening.

Top 5: 1. **Nurse With Wound**, Spiral In-sana; 2. **Death In June**, The World That Summer; 3. **Dagmar Krause**, Supply And Demand; 4. **Toll**, Christ Knows; 5. **Butthole Surfers**, Rembrandt Pussyhorse.

Here To Go: Saturday, 23:00-1:00

Gimme the keys!!! This baby's all over the road! From Honolulu to Yugoslavia with detours taken at every opportunity. Put the edge back into your ears and turn on the dreamachine. What are we here for? We are here to go!

Top 5: 1. **John Zorn**, The Big Gundown; 2. **Sonic Youth**, EVOL; 3. **Dagmar Krause**, Supply and Demand; 4. **Eugene Chadbourne**, Corpses of Foreign Wars; 5. **Hafler Trio**, Seven Hours Sleep.

• SUNDAY •

This Is Not The Boston Pops: Sunday, 10:00-12:00

Voici venir les temps où vibrant sur sa tige, Chaque fleur s'évapore ainsi qu'un encensoir; Les sons et les parfums tournent dans l'air du soir; Valse mélancolique et langoureux vertige!

The Folk Connection: Sunday, 12:00-13:00

A one hour program feature on traditional and contemporary folk music with thematic and spotlight segments on singer-songwriters.

Top 5: 1. **John Hammond Live**; 2. **Archie Fisher and Garnette Rogers**, Off the Mat; 3. **Christine Lavin**, Future Fossils; 4. **Billy Bragg**, Talking to the Taxman About Poetry; 5. **Garnett Rogers**, The Outside Track.

Sunday With A Difference: Sunday, 13:00-15:00

Well, there's music and, uh, well, music... yeah, that's right, music. And lots of it. And it's, uh, alternative... yeah, that's right, alternative. And eclectic. And it's on Sunday. So we'll call it, uh, Sunday With A Difference. Yeah, that's it, that's the ticket.

Intro and Outro: Sunday, 15:00-17:00

For the eclectic flavour of random radio, listen for erratic sets of sound and sensation. On the other hand, there's the biggest bean this side of Croghan N.Y. - Barry Coffee. He's stuck on retro garage and wants you to hear the latest 8 oz. chart. Makes for a strange blend.

Top 5: 1. **Dave Howard Singers**, Rock On; 2. **Jonathan Richmond and the Modern Lovers**, It's Time For...; 3. **We The People**, Declaration of Independence; 4. **Ray Condo and His Hardrock Goners**, Crazy Date; 5. **African Head Charge**, Off The Beaten Track.

We're Not Sure Yet: Sunday, 17:00-18:00

Once again another hour of who knows what (see wednesday at 15:00). We're



Poison Ivy of the Cramps.

trying to find someone to do it but it's hard to find people with blue hair.

Face Down In The Dirt: Sunday, 18:00-20:00

This is punk rock. This is hardcore. This is thrash-metal. This is those scary-looking kids you see hanging out in front of clubs on Ste. Catherine St. This is the only radio show of its kind in the city. This is where you spend Sunday evening before facing Monday morning. This is it.

Top 5: 1. **B.G.K.**, Nothing Can Go Wrogn; 2. **Misfits**, Greatest Hits on CD (??? - ed.); 3. **Crumsuckers**, Life Of Dreams; 4. **Metallica**, Master Of Puppets; 5. **Fair Warning**, I Will (demo).

Maximum Rock'n'Roll: Sunday, 20:00-21:00

The latest in hardcore from around the world not-quite-live from California. Interviews, demos, records, skateboards and bands from-all over the world including silly places like Iceland and North Dakota.

SPUNK (or "792 SB"): Sunday, 21:00-24:00

Easily the best geology show on the airwaves, we're back and after a one year hiatus (Paul G. stole our old time slot), hope to give these guys some credibility. Still jaded, still obnoxious, and with several new segments to complement the old ("Mineral of the Week", "This Week in Plate Tectonics", "House of Commons", "Crawfish McCrae's Country Corner", etc.) we might even play a song or two. Our taste in music ranges between C&W, blues, 70's punk, garage, CBC stereo, (anything except Paul G.'s band) etc. Give us a call.

16

CRSG 89.1
SABO FM

TOP 30

W	LW	TW	Artist	Album, EP or Single	Label
3	1	1*	Condition	<i>Red, Hot & Blue</i>	Amok
6	2	2*	SNFU	<i>If You Swear You'll Catch No Fish</i>	Better Youth
2	14	3*	Trafic D'influence	<i>Lipsync</i>	Big Bang
5	4	4	Cultercide	<i>Tacky Souvenirs...</i>	Independent
4	11	5	Mighty Lemon Drops	<i>Happy Heads</i>	Sire/WEA
-	-	6*	Various	<i>London Underground</i>	Signature
2	5	7*	Problem Children	<i>The Future Of The World...</i>	Irate Faction
2	6	8*	Fifth Column	<i>To Sir With Hate</i>	Hide
3	7	9*	Kali & Dub Inc.	<i>Crucial Rock (demo)</i>	Independent
-	-	10*	Pete Pneumonia...	<i>Fuel Injected Love (demo)</i>	Independent
2	20	11	Meatmen	<i>Rock'n'Roll Jugernaut</i>	Caroline
7	9	12*	Absolute Whores	<i>I'm An Asshole For Your Love (45)</i>	Independent
10	15	13*	Dave Howard Singers	<i>Rock On (12")</i>	Halleluja
3	3	14*	Of Tanz Victims	<i>Scanning Elle Dementia</i>	Bunker
-	-	15*	Trouble Boys	<i>Pass The Bottle, Baby</i>	Booze Rec.
RE	-	16	Backbones	<i>Backbones</i>	Midnight
-	-	17	Pussy Galore	<i>Pussy Gold 5000</i>	Buy Our Rec.
2	8	18	James	<i>Stutter</i>	Sire/WEA
-	-	19	Stained Rug Theory	<i>Innocence</i>	LP Records
-	-	20	Various	<i>Glitch Sampler Vol. II</i>	Glitch
4	10	21	Various	<i>Gods Favourite Dog</i>	Touch n Go
6	28	22*	Various	<i>Calgary Compelation</i>	Golden Rock
11	25	23*	Jellyfish Babies	<i>Jellyfish Babies</i>	Plot
RE	-	24	Killdozer	<i>Burl</i>	Touch n Go
9	13	25	MDC	<i>Smoke Signals</i>	Radical
3	12	26	Miles Davis	<i>Tutu</i>	WEA
2	19	27	Various	<i>New Jersey's Got It</i>	Buy Our Rec.
6	17	28*	Various	<i>Out Of The Fog</i>	Flamingo
2	23	29	Diamanda Galas	<i>Saint Of The Pit</i>	Mute
-	-	30*	First Man Over	<i>First Man Over</i>	Attention

Bubbling Under

* Haunting Today	<i>Haunting Today</i>	Dernier Rec.
Various	<i>Open Mind Surgery</i>	Bluurg
Sugar Minott	<i>Inna Reggae Dance Hall</i>	Rounder
Various	<i>The Middle Of America Compilation</i>	H.I.D.
* Ras Lee	<i>Moonlight Lover (12")</i>	Reggae Vibes

Reggae/African Top 5

1*	Kali & Dub Inc.	<i>Crucial Rock (demo)</i>	Independent
2*	Mike Anthony	<i>Reality</i>	Elements
3	African Head Charge	<i>Off The Beaten Track</i>	On U
4	Mahmoud Ahmed	<i>Ere Mela Mela</i>	Crammed
5	Dennis Brown	<i>Hold Tight</i>	Attic

Jazz/Blues Top 5

1	Miles Davis	<i>Tutu</i>	WEA
2	Arni Egilsson	<i>Fascinating Voyage</i>	Utgefandi
3	Weather Report	<i>This Is This</i>	CBS
4*	UZEB	<i>Absolutely Live</i>	Paroles et Music
5*	Crowbar	<i>Call Me A Cab (45)</i>	Roto Noto

W Denotes Weeks on Chart

* Denotes Canadian Content

RE Denotes a re-entry onto the charts

The CRSG Top 30 is by the Music Director (Leslie Bairstow and/or Allan Clark) based on listener requests and DJ airplay. Kilroy was here.

PHOTO: MIA WOOD



BLURT

Blurt. What the fuck is Blurt? Sounds like hard-core spew.

It isn't. It is a band. One drummer, Steve Eagles, one guitarist, Paul Wiggins and one Ted Milton. And they do play music, albeit a strange exciting mixture of sublime clammering and succinct ramblings. Ted Milton is some kind of poet-evangelist who preaches to no-one.

As an audience to Blurt, we hold no special function exempt to fill in a part of an over-all environment; just like wars or instruments, we are there to be played with. It's like participating in a large game of ideas and noises. They have fun. We have fun. It's fun.

I'm not a musician, I'm not a saxophone player, or anything like that... but I can just make a gesture and follow it out and just hold it there... and I can feel the room. I like it best when I get this feeling of physical liberation. You go *Pop!* the *Pop!* where you place that noise – *bonk* – whatever that noise

it is... *bonk* I can feel the ceiling there's the floor, there's this angle in it, there's this attention from the people too... the effects from the dust and everything.

So the spaces are what defines music, spaces define everything. I'd like to take it into another area where I've not been before, and that is *The Treat*, that is *The Thrill*, that is basically *The Drug*.

Before I began this work I was a marionettist for fifteen years or something. A long time, so that basically I was stuck inside a box. It was like having a box on and relating to the exterior through the gear of strings in the case of marionettes or through the gears of your arms in the case of hand puppets. And so I developed this acute awareness of walls, and, you know, sort of like the limitations of sound.

And always the most traumatic experience was to be outside cause you couldn't hear any walls – you could hear an aeroplane, you could hear everything so it was very difficult to tell which part of

that noisecap was actually paying any attention.

Hedge Hog: The way you set it up so that one microphone's here and another's there creates a pattern in your movement...

Milton: They're props aren't they... the drama of the microphone stand... I think that's probably the inspiration of the show, the nature of the microphone stand... and they're so often held by plastic which I always smash immediately. The most brilliant thing is that I can relate to the people that I'm playing with, that is to say Steve and Paul, I really love them... we're playing and it doesn't fucking matter... they don't wanta be anywhere else this is where they wanta beeeee! It's brilliant!

Norman: Tell them about the toeblock.

Ted: We've just made a new record that will come out in February. I really hate recording. It's a terrifying and horrible experience 'cause you got no audience, you can't get off and stuff like that. It's a vacuum, it's shattering, totally shattering when you're in those places without light or under the ground and to have that sound come back through your earphones – it just mucks you out, but those guys are just the same in that situation as they are live.

Norman: They have to know about the toeblock. It's a legend!

Drill Bit: What did you do with marionettes?

Ted: I had lots of different shows, but I had to pack it in cause I began to despise began to hate people who valued theatre, in other words a particular section of the bourgeoisie.

When I had identified what that public was I decided to build a show which would be totally offensive to *those* people, and it was... I achieved in no time at all, a reputation as someone who could empty a theatre faster than the speed of sound.

Although I loved that medim, and still do, I just had to get out of it and it's just actually its really by accident that I fell into what I'm doing now, got out of that medium and jumped into another.



Toothache: How did you affect the transition?

Milton: It was very weird. I had this absolutely huge studio filled with lots of materials and I had quite a lot of money because I had become quite successful in that particular area and I was endeavouring to build a new show.

I kept thinking of songs and banging bottles and muttering and stuff and somebody came by my home and it transpired that he wanted to sell his saxophone to pay his phone and I just thought well that's... what what what what what. I got it out and I knew that was it see I just played that instrument all day and all night for months I just knew that was what I wanted to do. It was a complete accident.

Norman: People in Montreal, they have to know about the toeblock, it's a fucking legend.

Orange Pit: C'est quoi, toeblock?

Norman: It's the name of his label.

Brillo Pad: Whats the scene like in England?

Milton: We don't work in England.

Moose Jaw: Oh, you don't, eh?

Milton: No.

RearGarde: Where do you spend most of your time?

Milton: Europe, and particularly Germany. You have to go to Germany to experience a country where there's massive middle-class. It's Frankfurt during a rush hour. It's

Spurts

bumper-to-bumper one year old Mercedes, Audis, you've never seen a materialistic symphon like it! There's so much metal. There's so much chrome. There's so much materialistic strut. Strut. Bumper to bumper, as far as your eye can see... strutting.

Norman: So tell them about the toeblock

Milton: Toeblock?

Norman: Yeah, the toeblock scene.

Milton: But it's very difficult, isn't it, to explain toeblock, in terms of words.

Norman: I understood, I don't think they're not gonna understand.

Milton: O.K. Toeblock. what the hell is toeblock?

Toe block. Heel block. Foot block. Ankle block. Knee block. Hip block. Elbow block. Shoulder block. Head block. What the fuck is Toe block?

O.K. what the hell, I'm gonna tell you what the hell toeblock is now.

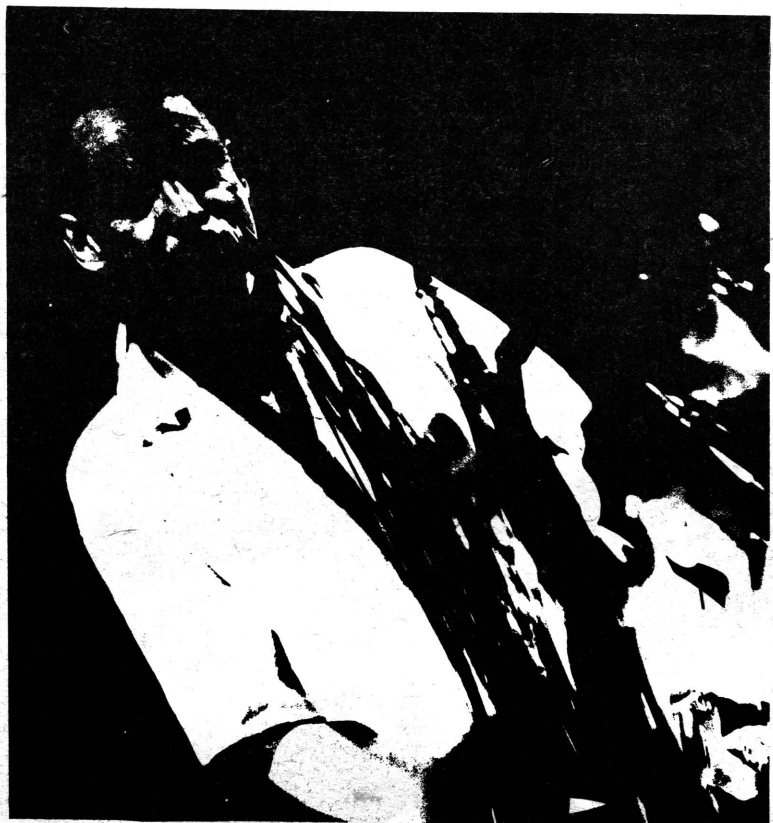
So you got this piano in front of you, o.k., so there's a keyboard, so what is holding the keyboard up in the air? A column, a column of wood. But it doesn't go down to the ground and disappear into infinity like some kind of stake in some kind of dracula movie.

No. It doesn't. It goes into this piece of wood. A block. It's a block of wood. *It-Is-The-Toeblock*. It is the toeblock.

Now, I was once three years old and that's when I received my formative musical experience. I wanted to play the piano so I sat on the stool, I sat on the chair to play the piano but I fell off in some sort of sidereal pre-anticipation of plonking limbo, I fell off the chair and I smashed my nose on the Toeblock.

You can see – there's a scar here. This is the scar of this formative musical experience of the toeblock. I've tried to tell you as much as I can.

interview conducted by Velcrow Ripper and Mia Wood



BISTROT à JOJO

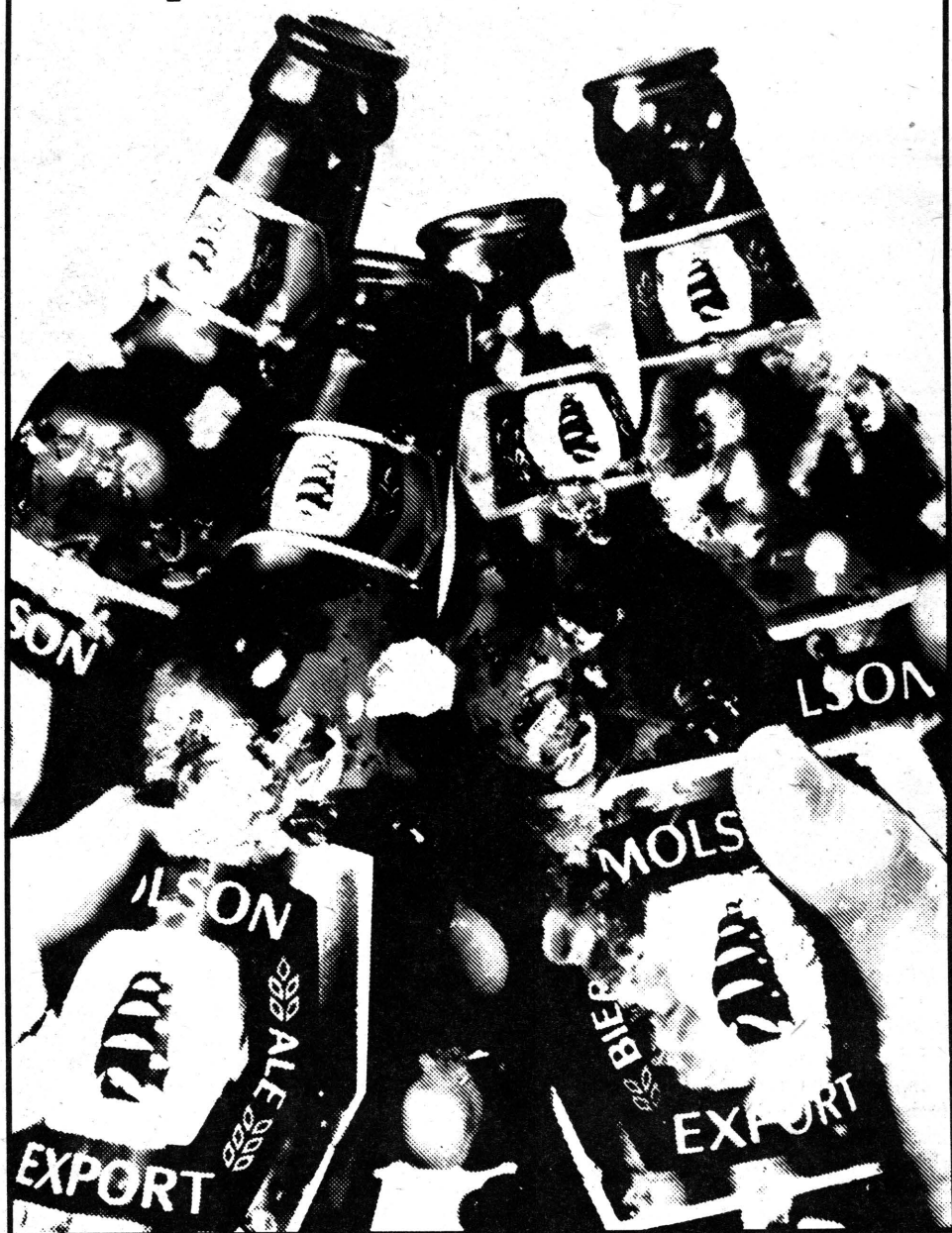
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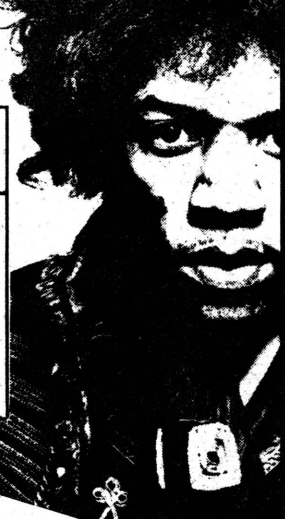
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J-M



ROLLING STONES

Bela Lugosi's dead

PHOTO: WALTER AVRITH

by Professor Robert Rhythm

For me there's little that can match the intensity of a blues club packed to capacity, and waiting to hear/see Albert Collins & the Icebreakers perform. The strong smell of smoke, alcohol, body odor and perfume prevails. Not exactly pleasant, but what the hell - we're here for the sensations, all of them or none at all.

Albert Collins was born in Texas and grew up in Houston. He has now reached the half-century mark in his life which has given him enough time to exceed all the billings ever thrown on him. He's made an important mark in modern blues by his incredible and innovative guitar playing abilities which stretch electric blues to new emotional heights. His new album on Alligator is called *Cold Snap*.

The blues today are definitely a very different gig than its early beginnings. The reason for this has to do with the blues being a significant root of contemporary music, and the latter form being an influence on blues in return. It also has a lot to do with heavier commercialization and distribution of electric blues by record companies. Nevertheless, being in a crowded blues club is a different story. Here, the historicity of the form reveals itself more often than not.

The preamble blues music coming through the P.A. before the show reminds us all of the fact that where the blues is today is directly related to where it's been. This gives the base from which we will feel the show. The drink, the people - yeah, just lean back and



a real togetherness in emotions. The rhythm expressed was accessible to all.

Incredible sax solos highlighted the opening of the show. The band intro followed and I got up to leave before Collins made it on - I was to be shaken by the rhythms.

The powerful rhythms continued as I handed my coat check stub to the woman in the booth and passed out cold. Complete black out. My eyes opened and a doorman helped me upstairs to the lounge area, and again I passed out before reaching the couch. I awoke in a cold sweat and felt drained of all life. Five minutes later I was feeling as fresh as a country boy after a swim in a creek and rushed back downstairs past the surprised doorman to catch the rest of the show and that power.

Collins was on stage making everyone crazy. He then literally took the Icebreakers into the crowd, making greater contact available to all. He led the horns through the jammed club and back to the stage. Everything was together in a strange sense, with all the brilliance of the rhythms

that much.

RearGarde: You played Montreal at the Jazz Festival in 1983.

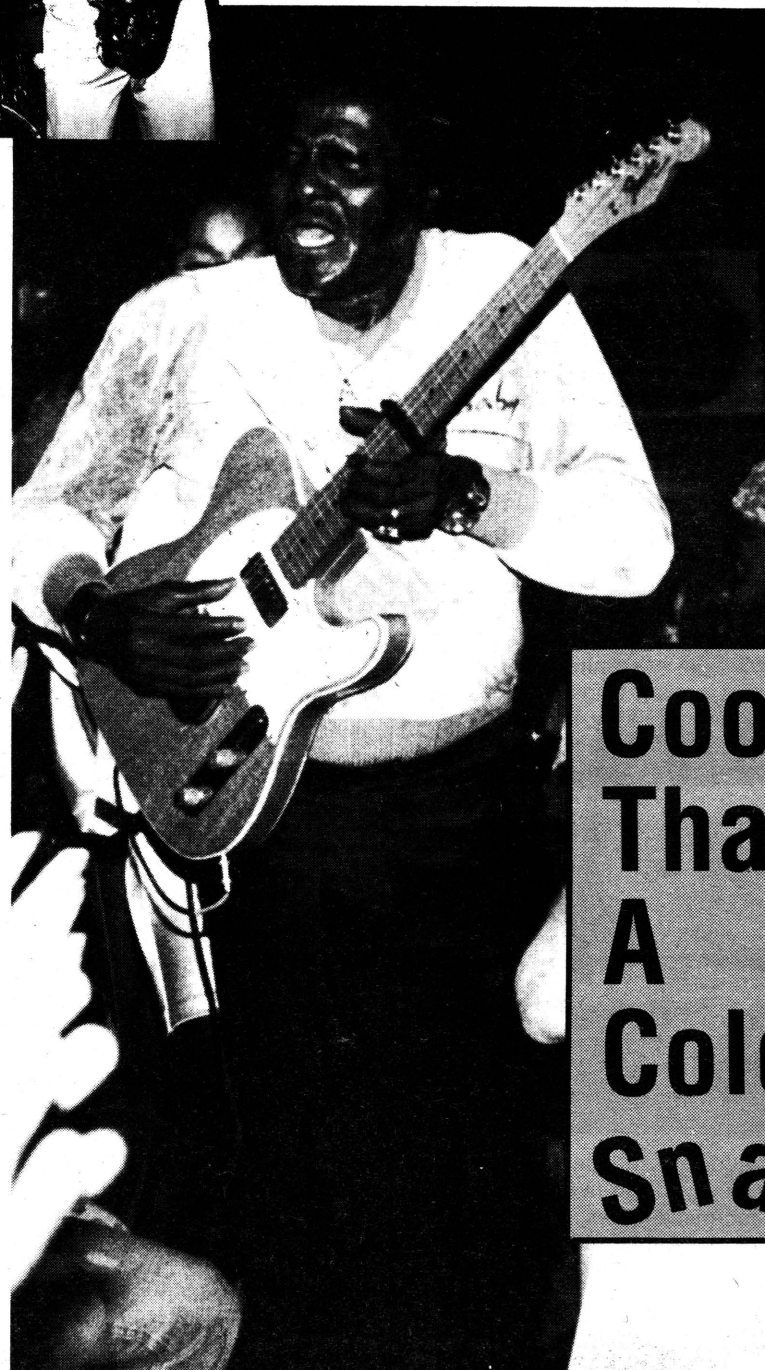
Albert: Well, I should have been back before that. (laughs) Well, you know, I think Montreal is into blues, and a lot of people don't think Montreal is into the blues like

Toronto. 'Course Ottawa never used to be either. Conservative you know. And they came right on through. but it takes time for people to get into my kind of music.

Collins continued to talk about various topics including the album *Showdown* with Robert Cray and Johnny Copeland. He spoke about his past encounters with Clarence 'Gatemouth' Brown and others. His tours, and the hard times he was having before signing up with Alligator.

What struck me the most however, was when Albert spoke with much intensity about how he started to play guitar back in 1951 after he had given up on the organ when his got stolen.

He fondled his 1961 Telecaster which laid on the table in front of us and explained how his guitar playing had an organ player's sound to it. This sort of explained his long sustained notes and fast moving riffs which blend into each other so perfectly. Albert Collins is a brilliant performer that is much in demand these days, and to me, the



Cooler Than A Cold Snap

rhythms and sounds produced by him and the Icebreakers will always knock me out by being Cooler Than A Cold Snap.



take it all in.

"I feel good baby - i feel like a gem".

At about 10 PM the Icebreakers come on with that brand of hard-hitting electric blues along with an incredibly hot horn section which made the punch complete. Amidst the constant power of the music were honky tonk numbers, moderate rock rhythms, and of course bluesier numbers. All this caused the musicians to enjoy themselves as much as the crowd,

strength. The first show ended and I knew that I had to talk to this guy.

RearGarde: You did a hell of a set down there Albert.

Albert Collins: Well, I enjoy playing you know.

RearGarde: Clubs like this and bigger venues, what do you feel as a performer?

Albert: A whole lot different man - 'cause big venues has got all the security and stuff. Right here I can go and sit down at a table and rap a little bit. I love to talk to people.

RearGarde: You've been with Alligator Records for seven years now, since 1979 I believe. How does this compare with other labels that you've been on?

Albert: Very good label man, other labels haven't given me as much distribution as I get with Alligator.

RearGarde: They give you freedom to do what you want?

Albert: Oh yeah, I'm always asking for that. (laughs)

RearGarde: Two days ago you were in Toronto, and yesterday in Ottawa - how did it go?

Albert: Sold out man, phew.

RearGarde: What's the main difference between the followings you have in Toronto and Montreal let's say?

Albert: Well, I don't play Montreal



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ARTS ATTACK



Eating Vegetarian

Little Shop of Horrors is a fusion of the off-Broadway musical hit and the original grade-B horror film by director Roger Corman, which took two days to shoot. The result is a very wierd and funny musical comedy from director Frank Oz.

Set in New York during the 1960's, it stars Rick Moranis as Seymour Krelborn, a klutzy, lonesome geek who works in a wilting flower shop on skid row.

Christopher Guest, James Belushi, and John Candy. Quite the cast.

Enter the plant. Seymour introduces a weird plant to shop owner Mr. Mushnik which he bought during a total eclipse of the sun. Seymour affectionately names the plant Audrey II, and from then on things begin to flourish for the residents of downtown. Unfortunately, the popular plant has a very unusual diet.

Keep in mind that the film is a musical. I generally don't like musicals but this film refreshingly omits extravagant dance numbers and dizzying overhead crane shots. The actors switch from dialogue to song and back again with natural ease, and don't seem out of place breaking into a song out of nowhere.

However the real star of the film is the ever growing Audrey II that can talk, sing and bite the hand that feeds her. Animatronics wizard Lyle Conway, whose credits

include the incredible voice of Four Tops singer Levi Stubbs. He really makes this plant come alive.

My only complaint about this film is the ending. It sets itself up for the inevitable sequel in the tradition of the low budget grade B films of the late fifties/early sixties from which the original film came. Roger Corman would have been proud.

Leslie Bairstow

War Stories

Platoon is about the war in Vietnam. And the role of combat is the central theme.

In the midst of combat there is no room for passive individuals to rationalize the reasons for their participation. The first casualty of war is innocence, the second casualty is morality. If you stop and think about what you are fighting for in the middle of combat you will end up with a bullet in your head.

This reality forces men to fight for their lives by taking lives. Combat is all consuming. It consumes lives and reason. How do you reason with a hand grenade.

This violent streak of ours is all obsessive, it captivates us whether we choose it to or not. The film also attempts to establish the role of ethics in war: How can mankind expect war to be reasonable. How can you expect the men engaged in combat to retain a sense of right or wrong.

The attempt to rationalize the irrational is made by the character of Taylor, played by Charlie Sheen. He attempts to reestablish christian morality after his mentor Sgt. Barnes. Taylor performs this task by killing Barnes himself in the end. By killing Barnes what does Taylor prove? Does justice prevail, or does it matter anymore.

Taylor found out what too many American soldiers found out in Vietnam. That they could not win the war. As a result of this realization Taylor like so many, was forced to come to terms with survival, and ethics. His first responsibility was to himself.

Joe Delaney



Andrei Tarkovski has left his signature on his last and most important film - *The Sacrifice*. This story of a modern day Abraham attacks the essence of the affluent society - *Materialism*.

The measure of success comes from the dictatorship of Andrei Tarkovski. He manipulates every facet of the medium, leaving no element to chance. The staging and positioning of the actors within the frame contains elements familiar in many of Carl Dreyer films where time and space loses its continuum.

The camera of Sven Nykvist processes a dark, sombre reality/surreality. Erland Josephson plays the role of the modern day Abraham. He gives a classic performance that we know and love through his association with Ingmar Bergman.

Tarkovski's faith and hope inevitably is the faith and hope of mankind. So give your body a much needed rest and let your soul be jolted by the fervour of this spiritual quest.

John Marilley

Prince Charmant

Marivaudage: Donner un style raffiné, compliqué à l'expression de ses sentiments. (généralement amoureux). Qu'on se le tienne pour dit, Marivauder est ce que fait de mieux Marivaux tout au long de la pièce *La double inconstance*. Cette pièce est présentement jouée au TNM.

Commençons par situer le contexte. Pierre Carlet de Chamblain de Marivaux, celui de qui l'on doit l'expression de marivaudage, est né à Paris en 1688. Ceci devrait vous aider à vous situer quand à l'époque de l'action de la pièce.

Quoique n'étant pas très actuelle, la pièce possède tout de même quelques intérêts pour les amateurs de ce genre de théâtre vaudevillesque qu'écrivait Marivaux.

Les décors qui ons du coûter un bras et une jambe reste d'une simplicité intéressante et efficace. Les quelques gags de mise-en-scène qui les exploitent provoquent un rire spontané de l'audience.

Une performance bien honorable de Louise Turcot, Guy Nadon et René Gagnon à qui nous devons les moments les plus comiques de la pièce. Ils maîtrisent très bien les répliques savantes de Marivaux qui s'y débrouillait fort bien pour les écrire.

Quand à l'intrigue, elle reste simple: Prenez un chassé-croisé amoureux entre un prince charmant (Daniel Gadouas), une jeune et belle paysanne (Linda Sorgini), une dame de la cour extrêmement fûtée et séductrice (Louise Turcot) et un paysant gourmand (Guy Nadon), soupoudrer de quiproquos et de répliques alertes et séductrices. Mélanger le tout avec une bourgeoisie française du 18em siècle et vous obtiendrez: *La double inconstance* qui joue au Théâtre du Nouveau Monde jusqu'au 7 Février.

Pierre Lambert



He works beside his secret love, Audrey, a plastic blond with a film noir wardrobe and more cleavage than brains, played by Ellen Greene. Steve Martin completes the love triangle as a sadistic leather-clad biker dentist who forces Audrey to date him.

It also stars Vincent Gardenia as the flower shop owner, with cameo appearances by Bill Murray,

include *The Muppet Show* and *The Dark Crystal*, went through 15,000 hand-made leaves, 2000 feet of vine, several hundred gallons of KY jelly and 11 1/2 miles of cable (just slightly more cable than was used to build the Brooklyn Bridge). The one-ton plant moves with incredible ease and speed. It also took forty puppeteers to help with Audrey II's lipsynching to the

Short Shots

Critical Condition

Oh oh! Guess who's been mistaken for a doctor and left in charge of a big city hospital during a hurricane. That's right, it's Richard Pryor. The gags are fast and easy at first but this movie grows tedious as it attempts to take itself seriously. No one can deny that Richard Pryor is a very funny guy, but this movie was just thrown together to make a fast buck. If we want tits and ass humour, we can just watch Benny Hill. If you're not a Pryor fan don't bother.

Joe Delaney

Sid and Nancy

This movie on Sex Pistol's bass player Sid Vicious' romance with groupie Nancy Spungen can be split in two. The first half follows Sid's brief rise to fame with the Sex Pistols - it's fast-paced and funny. The second half follows their brief (but drastic) decline following the Pistol's break-up. It's boring. This movie could do for Punk what Saturday Night Fever did for Disco, but let's hope not.

Paul Gott

Bedroom Window

This film offers an impressive array of subtle Italian fashion blended into classic American architecture. Let's not forget the slick melange of sight and sound, and the glitzy cinematography. But someone forgot the human element. Cardboard actors (less Liz McGovern) and an absense of suspense leaves you wondering who could have possibly coined this film in the same class as the Master of Suspense.

John Marilley



Cary Grant Festival

Cary Grant, the late great actor who immortalized the words "rocks on rocks in a dirty glass", is being profiled at the Conservatoire Cinematographique De Montreal. Sixteen films from his 35 year career will be shown over the next two months. Don't miss this funny, charming actor that even Alfred Hitchcock liked.

Leslie Bairstow

Three Amigos

What a stoopid move. I've seen all those jokes before. I knew it was going to end that way. Steve Martin, Chevy Chase and Martin Short act more like Steve Martin, Chevy Chase and Martin Short than three 1920s American actors in Mexico. In fact, this movie is so stoopid, I think it's my favourite movie of all time. It's great for people like me with no taste.

Paul Gott

The Golden Child

Another Eddie Murphy hollywood schlock special effects extravaganza. No doubt about it though it was entertaining. If you don't like Eddie Murphy you won't like him here either. If you do like him it's more of the same. Don't expect much more than that and you'll be happy.

Anthony Chrumka

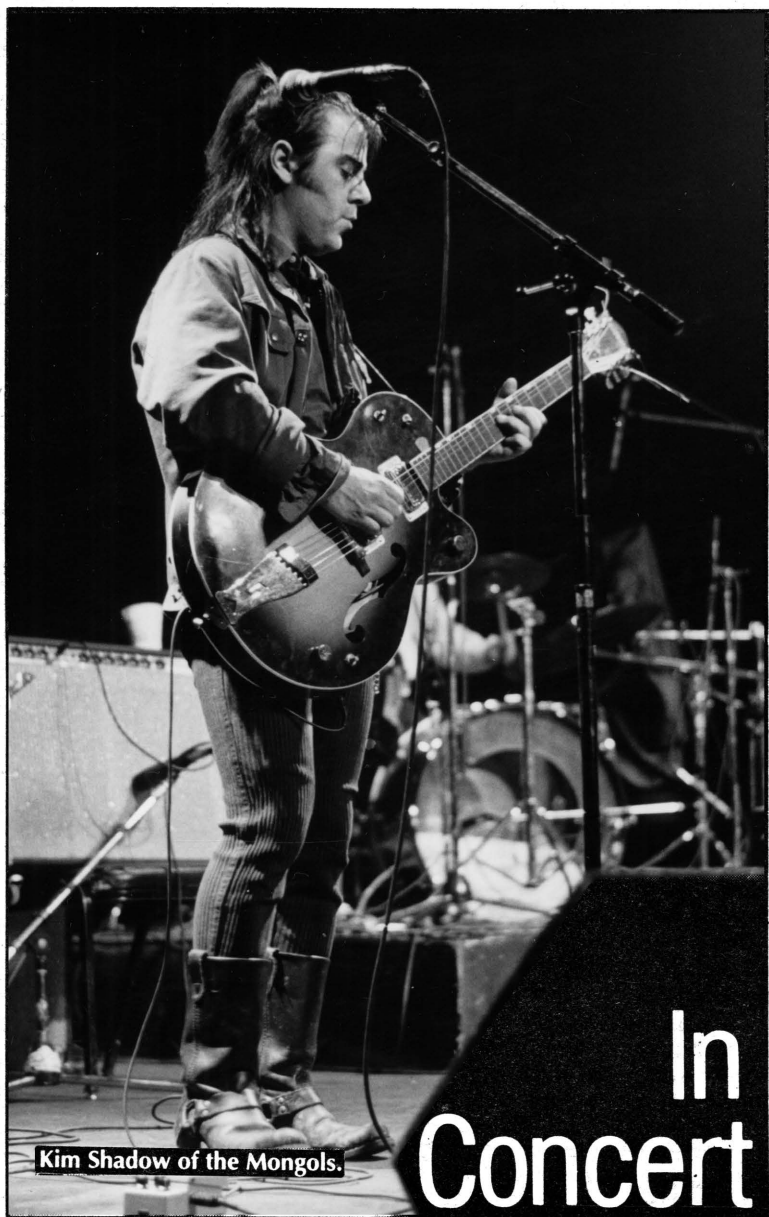
The Morning After

Tedious, dull, bad. Good plot but badly made. If this was on the late show you'd probably wake up to the test pattern. The lighting was good.

Anthony Chrumka

Vertical Pillows Foufounes Electricques December 6

Sometime way back in December, I was witness to one of the most impressive Rock'n'Roll shows of the year. This was on the 6th at Les Foufounes. A Friday night, yet something in the air, maybe something with the moon or more simply the **Gorehounds** who opened up the night put a damper on the moods of the half empty bar.



Kim Shadow of the Mongols.

Assertive and to the point. The band combines their roughness with soothin harmonies provided by drummer Monic Renolds - incidentally they're all female - on tunes such as the Motown classic *Grapevine* and the "hard hitting femme funk" number *Born to Love*.

This last track was released on the Detroit compilation *End of the World a Go-Go*. Also look for their *Jump Back/R.U.N.* '45 and new vinyl with the help of Rob Tyner,

couple more gigs.

Real cute guitar player too.

After a short break, the second band, **Shank** took the stage. The first time I saw this five piece band was last year at a CEGEP band night at the Spectrum (Hey! They're young but they're cool!) Although that was one of their first shows, these guys played a great mix of punk and reggae.

Thank God they haven't changed! **Shank** still play some of the best raunchy reggae since the **Clash** or **Stiff Little Fingers**. (In fact, they covered both *Police* and *Theives* by the **Clash** and *Doesn't Make It Alright* by **SLF** - originally done by the **Specials**.)

Imagine the raw energy and guts of 70s punk combined with the ridim' and feeling of reggae...

Altogether, a skanking good time.

Zippy and friend

Teenage Head; Nils Foufounes Electricques December 14

It was a bad rockin' time at Foufounes with a great double bill: The **Nils** are probably Montreal's hottest band right now and they blasted out an opening set that proved why they've received several contract offers from the U.S. Real heavy shit, man! Heavy Carlos, heavy.

Okay, so after the Nils set I was ready for action! More beer! More rock'n'roll!

Teenage Head comes on and the first thing we notice is where the fuck is Frankie? There was no time to wonder because they launched into their set at top volume and I was knocked aside by people jumping for the dance floor.

Fronting the Head now is ex-**Shaker** Dave Rave. He's a frantic romantic hyper'active singer armed with a great voice and a pile of new material. New drummer, veteran Canadian rocker Jack Sin, pounds them skins hard as a muthafucka!

The Head haven't been this exciting in years. Totally revitalised.

One of Canada's first punk bands, they've been around for at least ten years and have become top-level musicians and professional performers. Doctors of Rock'n'roll.

Gordy's a wild guitar player and innovator. Blistering combinations of rhythms and psycho-leads and the musical force behind the band.

They mixed old faves and covers with lots of new stuff. Drivin' bass line, heavy beat, everyone dancing.

It was an act of genius by CRSG/Reargarde to book these two bands together. (Yeah, right - ed.)

Zippy

The Mongols & The Forgotten Rebels

**Foufounes Electricques
December 20**

It's definitely a toss up for me between Pride and Disgrace when it comes to reviewing a CRSG & RearGarde presentation of a *show put on* (is that the right term?) by Hamilton's **Forgotten Rebels**. So why not first review the opening

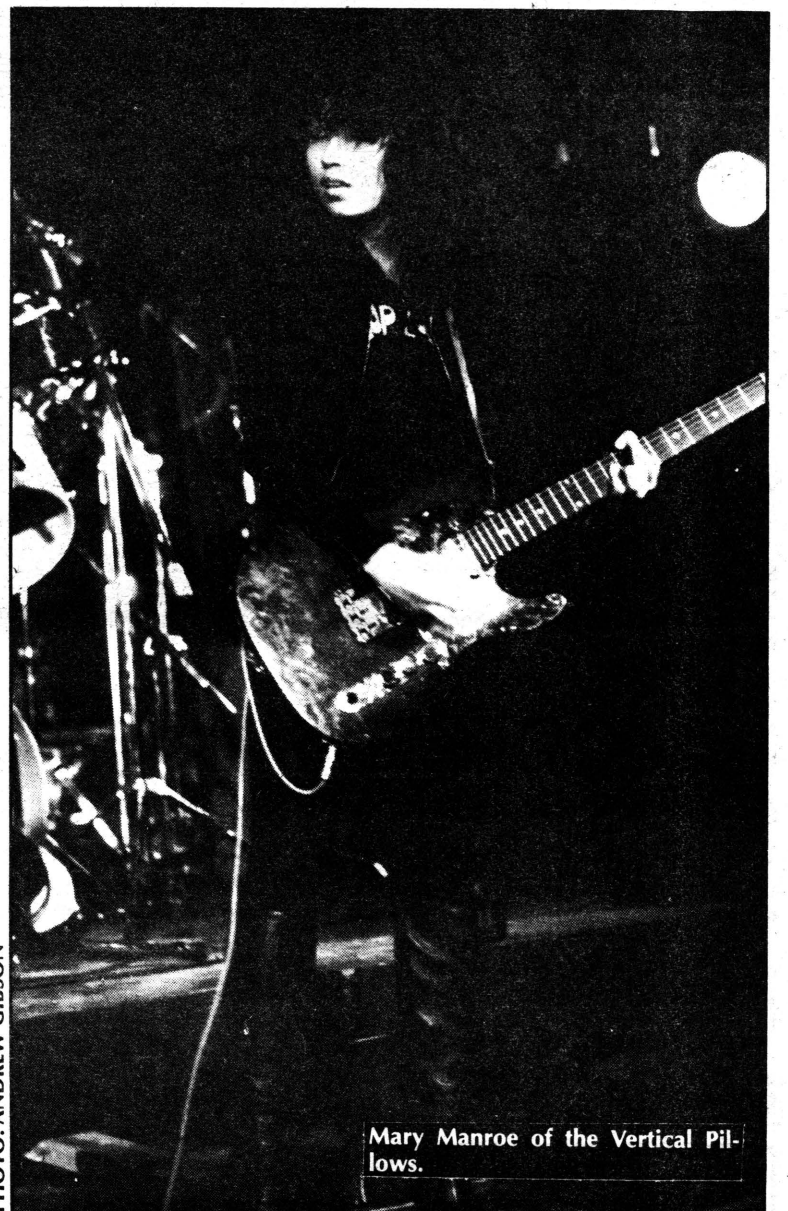
act before tackling the above dilemma.

The **Mongols** are definitely a Foufounes band - interestingly weird and dynamic enough to not be boring. They looked and sounded 'cave-like' with enough energy to have Mickey de Sadist call them "the best band in Canada" while he was on stage with the rest of the Rebels. Well, maybe that brute does know something worthwhile.

ming around in mindless ecstasy. After the song I disgracefully retreated to an intellectually safer area of the club - was it the bar or the washroom?

I should have left.

No, not yet I thought, I got to figure out if the guy actually thinks about anything worthwhile. Talking to him before the show almost had me convinced that he was braindead, but then he started coming up with sharp insights



Mary Manroe of the Vertical Pillows.

I can't ever recall seeing such a lazy audience as the one sitting at Les Foufounes that night.

It's only fair that I mention that the **Gorehounds** live hundreds of miles apart from each other and don't practice their clichéd neo-psychedelic music which I've grown so sick of. Still, this doesn't explain why they were there. Rather than preparing the audience to party, songs like *Am I Dead Yet* put them in a bad way.

The Pillows changed things, at least in the area of entertainment. Opening up with *I Can Only Give You Everything*, that's exactly what they did for the next hour or so. This was their second show here in recent months and should they decide to return once more, I would strongly suggest this gig for those hungry to catch a taste of a rising Motor City ensemble that kicks ass.

Paula Bouford (lead singer/guitarist) raves through a set poised like a blonde Patti Smith.

ex-MC-5 frontman.

Is there any sex appeal? You don't talk about sex appeal when you're discussing the merits of an alternative rock band. But let me simply say that lead guitarist Mary Manroe more than lives up to her moniker.

Peter Rooter

The MOB and Shank Station 10 January 14

This was the first gig for Montreal ska band **The MOB**, and it was an impressive debut before a packed house. From the size of the audience, there seems to be more ska fans in Montreal than one would suspect.

The MOB are a multi-talented group fronted by an entertaining singer/sax player. They do original tunes and covers all guaranteed to "move yer dancin' feet". Totally hip version of *Misfit*.

This band has good potential that should develop further with a

It's difficult to judge the Rebels for what they are, since what they are is nothing new. However, when they hit the stage I couldn't help but be entertained. Thoughts dwindled as fun increased, and on those terms I can only disgracefully admit to having a blast.

Disgracefully, because it certainly wasn't simply harmless, thoughtless fun - no, no, no, Mickey's mere presence is obscene, let alone his "I'm not a chauvanist, I'm a man" retorts to heckling women. Mickey still hasn't realized that to a lot of women those terms are synonymous - and rightly so, he's fucking living - dead proof!

Just as I began to feel pride at this realization, the Rebels played *The Me-Generation* and it caused me to think twice about these assholes on stage. I got sucked onto the dance-floor and promised myself to remain thoughtful.

Forget it, amidst the madness my shirt came off along with my pride, cigarettes, money etc, while slam-

about wailing liberal bull-shit.

As far as the performance is concerned, the band was fairly solid, but lacking a certain freshness. They seemed bored while Mickey grabbed most of the attention and seemed content to be on stage. He took insults as well as he dished out retorts.

Songs included quite a bit of material from their first album *In Love With the System*, as well as new material from their upcoming LP such as *Live Strippers in Action* and *Bomb Ghadaffi Now*.

The standard *Surfin' on Heroin* encore had me disgracefully behaving like a shithouse rat once again on the dance floor, while the second encore *Louie, Louie* had me sitting on the stage making faces at Mickey. Drunken stupor was prevailing the scene by then and there was absolutely no question or reason to feel pride about anything whatsoever.

What the hell was the point of going to see the Forgotten Rebels

In Concert

PHOTO: PETER EICHER

PHOTO: ANDREW GIBSON

with a sense of pride anyway - be disgraceful for a night.

Professor Robert Rhythm

**Deja Voodoo Barbeque
The Spectrum
December 19**

We waited for it and it came - the second annual Deja Voodoo Barbeque - seven bands, hundreds of people, and forty dead chickens.

It started with the chickens, cold with hot sauce, served by the master chefs Gerard and Tony (the guys responsible for the whole thing). The chicken only lasted about an hour, though, and as the crowd grew, the **Mongols** took the stage.

The Spectrum's large stage is out of proportion with what the Mongols (and most of the other bands) are used to, but that didn't keep them from playing a good, tight set.

After the Mongols, **E.J. Brulé** came out, armed with a shovel and his mouth. He kept most of the crowd laughing with songs like *My Girl Ran Away With A Carrot*, and a song about violence in *dépan-neurs* (*Make my day, Tabernak!*), plus stuff from his new single. He wasn't on for long, but he came back later after MC Tony Dewald announced that **Chris Houston** had gotten lost, and probably wouldn't make it to the show.

Then **Jerry Jerry and the Sons of Rhythm Orchestra** viciously attacked the stage, and put on the most electrifying show of the evening. Jerry sang as if delivering a wild sermon, while the rest of the band flew around frantically. They played songs from their upcoming album, plus other classics like *Radical Look*, with an intensity unmatched by any other band there.

Their recent lineup change has done nothing to diminish their stage antics (or their drinking habits).

The predominantly underage crowd went wild when the **Gruesomes** came out. They



The Vertical Pillows

opened up with a new song, *Murder in the Graveyard*, complete with Bobby's corny vampire act. For a while I could have sworn the Monkees were on stage, what with all the screaming teeny-boppers in the crowd, and some of their new songs are more sixties-pop than sixties-punk. But most of the people went for it.

The climax of the evening had to be **Deja Voodoo's** hour-long set. They started off a little fuzzily, but soon had everyone dancing and grooving to the sludgy sounds

emanating from the stage. They played *Voodoo Barbeque* ("This is a song about killing pigs and eating them!"), plus all the latest stuff from their new *Swamp of Love* LP, all while half the crowd was thrashing to death.

Ray Condo closed the show which lasted well past one a.m. The Goners' trademark rockabilly left the crowd well satisfied.

"It's a hell of a show you're getting for five bucks", remarked E.J. Brulé. And it was.

Louis Rastelli

**SNFU, 7 Seconds
and Verbal Assault
Vita Brevis
December 5**

As I climbed the stairs of the building called Vita Brevis on this particularly ass-freezing Friday night I thought to myself this show is going to be the best hardcore show Montreal's had in years and I'm not going to enjoy one bit of it. You see I was having the worst day of my life, and probably anybody else's life.

It didn't matter that SNFU's last show was the best hardcore show I've ever been to, nope I felt like shit.

As the hall began to fill up I made my way to the front so that I could at least be miserable with a good view of the bands. Rhode Island's **Verbal Assault** came on first and rocked hard. They play really solid thrash with just the slightest tinge of metal. Very personal lyrics which can become annoying at times, but then I can be a very im-personal guy.

They played everything from their *Learn* EP of last year, plus lots of great new stuff. By the end of their set I was surprised to find myself in slightly better spirits.

After a miraculously brief intermission, **7 Seconds** from Reno, Nevada came on. Despite everything I was pretty excited about seeing this band. They opened with the classic *Young 'til I die* and the crowd went bananas. I'll have to admit despite my ugly disposition it only took three or four songs before I reacted in a similar fashion as teenage kids hurled themselves at each other and swam over top of people's heads.

Someone actually managed to get their foot caught in one of the overhead lights.

They played lots of favourites and a couple of new tunes. Lead singer Kevin Seconds appeared quite worn out at times, though he

still managed to deliver the vocals with sincerity. I later found out that he had been feeling pretty shit himself.

The only real complaint I had was that they didn't play the song *Still believe* which is a song on which they place a great deal of importance. Looking back I would say that 7 Seconds probably took the prize for best hardcore show of 1986.

After another very brief intermission came Edmonton's SNFU. Probably Canada's most popular thrash band, SNFU have a reputation for putting on some of the best live shows around. This one was no exception though it did pale in comparison to 7 Seconds.

Also, I think that just about everyone had had enough for one night.

They played just about all their songs from their first LP plus lots of stuff from the new *If You Swear You'll Catch No Fish* album. It was plain to see the new material was just as powerful as the old stuff in this day when lots of bands are wimping out.

Chi Pig, the singer, was as witty as ever as he threw weiners, molested rag dolls, and told jokes about the Rising Sun.

Great show, great venue, great crowd. Most people left smiling (except for Warren who left early) and I had really enjoyed myself.

John Coinner

**UKASE
Foufounes Electriques
18 January**

The horror. Omigod, they're back. The sixties have returned. On this night this London, Ontario band dragged up some sounds that I had hoped had vanished twenty years ago.

With long hair (on two members of the band) and the rest of the band with normal spiky hair (still not blue, though) they performed an hour-and-a-half of sixties standards from the **Stooges** and the **Troggs** to covers of **Bowie** and the **Cramps**. All of these mixed with their fine originals.

It's not that the music was bad, it's just that I felt I was in a garage in Detroit in the late sixties looking for the meaning to life all the while soaking in as much beer as possible. The set was very energetic but I just had a hard time relating to the psychedelic guitar solos and long dangling clothes.

The half-full Foufounes danced to all the standards like *Wild Thing* and *I Wanna Be Your Dog* and still had the energy to dance to UKASE's originals. These were not too far off from the covers in both style and sound. They mixed the best of sixties garage to mid-late seventies punk.

It was great to see so many people out to see this relatively obscure Canadian band whom Montreal's other radio stations have ignored completely. Next time they're in town, I'll have to dig out the paisley and bring along a few old hubcaps to the show - just to get into the mood.

Warren "I can't relate yet the music sounds great" **Campbell**

IT / EVA B.



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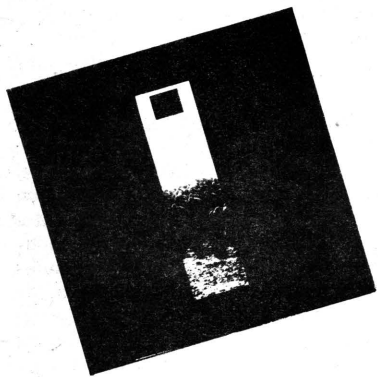
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**Your ROAD To
Entertainment!**

Honor Code, *The Pretty Song*

A well-produced slab of angry rock. Too slow to be hardcore (tho' the guitar sound is there), but not noisy enough to please the post-punk crowd. An interesting album that falls between the genres. (Eskimo/No Core Records, 9 South Pine Street, Richmond, Virginia, 23220).

A. Clark



Of Tanz Victims, *Scanning Elle Dementia*

Third and best vinyl release from this Montreal electronics outfit. Varied and innovative. Of particular note is the Metallica-homage *Spiked Heels Titanic!* I hate to make comparisons, but the record is roughly in the Skinny Puppy/Severed Heads mould, but much more original methinks. (Bunker Records, P.O. Box 301, Station E., Montreal, Que., H2L 3A8).

A. Clark

Culturcide, *Tacky Souvenirs of Pre-revolutionary America*

Do you hate music as it exists? Culturcide do, they hate the hypocrisy (*They Aren't the World*), the reduction of emotion to a commodity (*Love is a Cattle-Prod*), the mindless conformity (*California Punks*), Huey Lewis, McCartney & Wonder, Springsteen, Benetar, Bowie and the whole slimy conglomerate of whores and walking dead that cynical businessmen do their best to shove down our throats. They also have a great idea for recording LPs: Use the scumbags' records and record new lyrics on top of them. Let those idiots pay for the expensive studio time. A vital slab of cultural terrorism. (No label, 1707 Colquitt, Houston, Tx, 77098).

A. Clark



Problem Children, *The Future Of The World Is Up To Us*

Oh boy, another hardcore album. They tell us war is bad. I hate bands that name themselves either boys, girls or children (or numbers - ed.). (Irate Faction Records, 110 Bloor St. W., Suite 1801, Toronto, Ontario, M5S 2W7).

Anthony Chrumka

Dennis Brown, *Hold Tight*

Thank God he's given up trying to sound like American Top 40 radio. Sounds similar to his *Joe Gibbs* 12-inch singles of the late 70's. (Attic Records, 624 King St. W., Toronto, Ontario, M5V 1M7).

Anthony Chrumka

Soul Asylum, *While You Were Out*

Paul Gott has called Soul Asylum's third album "the most important record of the decade if not the century." (Not quite - ed.) Caught up in the heat of the moment, he stretched the point a bit. It's a great record, though, with the same rock'n'roll-country mix from the last record. All the tunes here are strong, especially *Freaks* and *Closer To The Sky*. (Twin Tone Records, 445 Oliver Ave South, Minneapolis, Minn., U.S.A. 55405).

Matthew

Beastie Boys, *License To Ill*

Another Paul Gott favourite (now you're going to get sued - ed.), and mine, the latest Beastie Boys record will probably propell them to mega-star status. They mix hardcore, RUN DMC rap, lots of beer and bad taste and make funny records that sound good. *Fight For Your Right To Party* "will definitely become a college drinking-puking anthem. They even have a bitchin' video. If you can get a joke and like heavy rap, pick this album up. (Def Jam Records/WEA)

Matthew

Bad Brains, *I Against I*

There's no reggae on this record, but I like it anyway. There isn't even much thrash here. The Brains have slowed down the pace down on this album but have kept the intensity up, and they didn't turn it into a metal marathon. *Let Me Help* is my favourite track, and *Sacred Love* gets an honourable mention even if it sounds like HR is singing from inside a fish tank. Good lyrics, good sound, good record. (Fringe Records, P.O. Box 670, Station A, Toronto, Ont., M5W 1G2).

Matthew



Dave Howard Singers, *Rock On*

Canadian-born Dave has found success in England. *Rock On*, his third 12", is a four-song tour-de-force. It features Nick Smash on percussion and Max (drum machine) the beatbox. Singer/songwriter Howard completes the outfit by fingering his acetone keyboard. This is gut-wrenching, electro-raunch, sonic-dance material. *Nothing To Say* is a great track and Dave doesn't forget his roots on *Kill the Fatted Whore Back in Labrador*. (Hallelujah! c/o Fun After All, 8 Carnaby St., London, England, W1V 1PG).

Leslie Bairstow

Crumbsuckers, *Life of Dreams*

What would probably be best described as New York hardcore (a combination of HC and speedmetal) this NYC band rips from start to finish on this extremely well produced LP. There is plenty on this album to satisfy both the metal crowd and the punk crowd. Get it! (Cobra Core c/o Maze Music Inc., P.O. Box 249 Station M, Toronto, Ont., M6S 4T3).

John Coinner

7 Seconds, *New Wind*

Following with the current trend of positive hardcore bands going mellow (Youth Brigade, Bad Brains, etc.), 7 Seconds have lost a lot of their power

on this release. Instead they go for a more U2-ish sound, at times sounding a lot like Montreal's *Nils*. There are a couple of thrashers just to prove they can still rock hard. Good. (Better Youth Canada, P.O. Box 4554, Edmonton, Alberta).

John Coinner

Out of Order, *Paradise Lost*

The debut LP from this Chicago band is a great example of how good production and hardcore can go well together. Raw bloody vocals reminiscent of *Blitz* and *Iron Cross* give it an OI-ish feel. Don't get me wrong though this is a hardcore album and a great one at that. Check out the great pop song *Blessing in disguise*. (Walkthruyre Records marketed by I.L.A. P.O. Box 594M Bay Shore, N.Y. 11706).

John Coinner

Verbal Assault, *Learn*

This Rhode Island band prove with this release that there are positive bands that can still rock hard. Great ripping fast hardcore with powerful vocals and just the slightest touch of metal. Very personal lyrics that are a bit generic but it depends on your point of view. Look for it. (Positive Force records 1790 Silverada suite 237, Reno, NV, 89502).

John Coinner



Traffic D'influence, *Lipsync*

Local francophone experimental noise electronic free jazz minimalist band have released a very good debut LP. Traffic D'influence are similar to *Les Poules* and *Derome Lussier*, two other francophone outfits, but more accessible. Formed by Bernard Poirier and Claude St. Jean, Lipsync features tape loops and sound effects but is surprisingly listenable. *La Drogue Probablement* and *Give Me The Search Light* are two noteworthy tracks and the closest that approach actual songs. (Big Bang, 246 Villeneuve Ouest, Montreal, Quebec).

Leslie Bairstow

Cut The Cheese, *Various*

Lots of cheese puns on the sleeve. They should have pressed the album on a cheese then we could at least eat it. Smells like munster. (Cut the Cheese, Connoisseur Club, P.O. Box N59, Grosvenor Place, Sydney, NSW 2000, Australia).

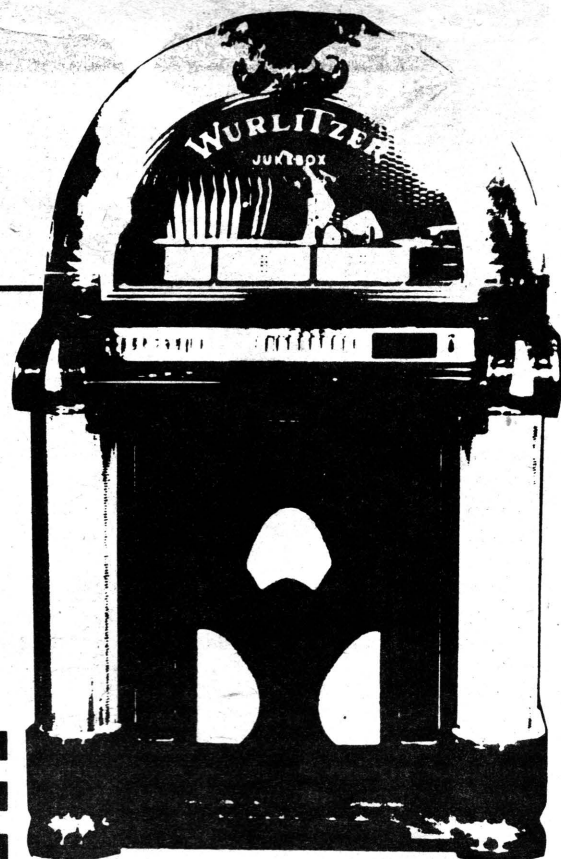
Anthony Chrumka



Fifth Column, *To Sir With Hate*

All-girl band from Toronto decided they had a fuzzbox (and an organ) and were

ON THE RECORD



going to use it. So they put out an album of garage-pop. Lack of practice gives it a grungy type of appeal while the production is a bit too clean. Nice made-at-home cover. (Hide records, 363 Queen St., East, Toronto, Ont., M5A 1T2).

Paul Gott



Trouble Boys, *Pass The Bottle Baby*

The trouble with the Trouble Boys on this album is that the sound is just too clean - not at all representative of their live sound (or so I've been told). And this doesn't work too well when you're playing down-home rock'n'roll - you end up sounding more like Dave Edmunds than the Forgotten Rebels. (Trouble Productions, 119 East 45th Street, Hamilton, Ont., L8T 3K2).

Paul Gott

Stained Rug Theory, *Innocence*

The best way to describe this Rhode Island duo's work is Cold War Folk Music by The Perfect Post-Apocalypse Couple. The tone is far from upbeat yet the quasi-gloom is done tongue in cheek. The harmonies of Maurice Methot and Marjorie Montano sound almost B-52ish in spirit. (Box 3164, Wayland Sq. Providence, R.I., 02906).

Fay Collins

Free World, *Free World*

Post-Atomic War Dance Music (yes, more apocalyptic labels) that takes into consideration that the victims might not always be in the mood to dance. So in between the funky beats with the cutesy reverb talk, this is lounge music of a passing grade to rest the weary bones by. (Vinyl Siding Records, P.O. Box 159, Jewett City, CT., 06351).

Fay Collins

Ten Tall Men, *Nickel Brain*

Just a California band that has a way to go before they can open for people like *Teenage Head*, for example. It would be likeable for those times when you

want to listen to a decent American bar band but these guys are far from grungy, which takes half the fun out of it. However, *What Are Friends For?* is one hot sounding number. (TTM. Box 7813, Berkeley, CA. 94707-7813).

Fay Collins

Les Larmes, *Live*

The group's off tempo and melodic sound is almost depressing, but depressing in a positive sense. From their cover of *Ode to Billy Joe*, to the powerful vocals on *Man's Best Friend*, the Larmes seem very innovative. If anything they lack speed in their music (although 45 rpm is one option). Lastly, the album's strongest feature has to be the simple black jacket cover. It's very inviting! (Lost Arts Records, P.O. Box 85338, Los Angeles, CA. 90072).

Jamie Nelthorpe

Hot Pants, *Loco-Mosquito*

Okay, okay, rockabilly is dead. It's all been done, and most of the revivals are just too darn Cute. But Loco Mosquito do this rockabilly-garage thing and I like it a lot. Maybe it's the cute cover, maybe it's because they do three of the 11 songs in Spanish, maybe it's because they've avoided clichés (or used enough of them) to come up with 11 different-sounding uptempo rockers. Who cares? It's good. (All or Nothing Records, 1 rue Rennequin, 75017 Paris, France).

Paul Gott

Special Ed, *Special Ed*

I like groups that put 19 songs on an album, who thank Carsickness on the cover and who tell you to "Play this album frequently". It shows kitsch, or something like that. But I don't like this album despite that auspicious beginning. Garage music that should've stayed there. (World Records, 455 28th Avenue, McKeesport, Pa. 15132, U.S.A.).

Paul Gott

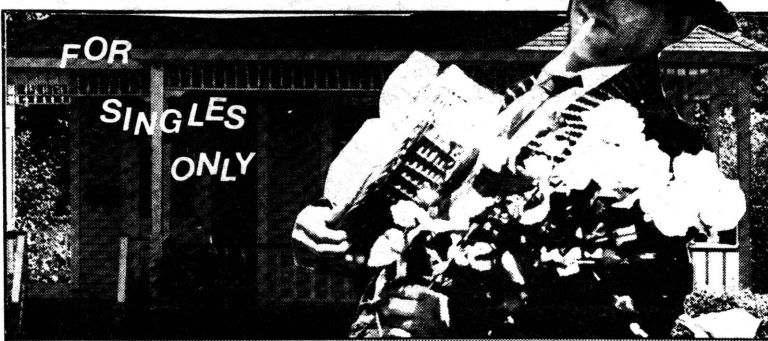
Pussy Galore, *Pussy Gold 5000*

Industrial-rockabilly is an interesting concept. After all, industrial music is Noise. I mean, a lot of garage bands probably sound like Pussy Galore at first, but then they practice. Well, the Pussys aren't trying to get better, so the five songs on this EP aren't too pretty, but they do Rock. Sounds like garage music with the car still there. (Buy Our Records, P.O. Box 363, Vauxhall, NJ 07088, U.S.A.).

Paul Gott

End of the World a Go-Go

Twelve fab new tunes by twelve fab



This is the first of a (hopefully) monthly column of singles and EPs that can be heard at CRSG. What you will be reading is a consensus review from all the reviewers and an average rating from the reviewers (from zero to ten). This month's reviewers include Warren "Mr. Wonderful" Campbell (who happened to write this intro - ed.), Allan "Red Socks" Clark and Paul "Rude Boy" Gott.

The word in brackets at the end of the review is the name of the label that the record can be found on. For more information on any of these bands or labels just drop us a line here at RearGarde.

The Triffids, *Wide Open Road*

Bruce Hornsby fronting Men Without Hats. A band so dumb they need two people to run the drum machine. (Hot) **Rating: 1/2**

Dundrells, *Still I Run/Nothing On TV*

Al says 'Nothin' on the record. Top 40 try-outs hit with a good B-side by mistake. (Dundrell) **Rating: 5**

Fainting In Coils, *God With A Gun* 3-song EP

What we'd expect from Montreal's West Island - grungy U2/funk/dance/Bowie stuff. (F.I.C.) **Rating: 4**

Stepford Husbands, *Seems Like Years*

60's organ stuff. B-side's better because they don't sing. (Cryptovision) **Rating: 7**

The Hidden Factor, *Elinore*

Wanted to sound 60's, but couldn't figure out how. Ended up like the Rolling Stones. Al amused himself by playing with the pitch control. (Stage 1) **Rating: 2**

Rod Meyers and the Ramps, *Wheelchair/Corvettes*, *Maybelline*

Two banded single. Myers' song is a fun and funny version of Wild Thing with new lyrics. Corvettes are hardcore rock'n'roll. Both are great tunes. (Subterranean) **Rating: 9**

Lakeshore Rockers, *Suburban Confusion* 3-song EP

MOR rock from the Waste Island. Too bad they weren't in the Maples when it burnt down. (Neptune) **Rating: 1**

Louie Ludwig and the Dream Kings, *Living In The Real World*

A-side sounds like Huey Lewis. B-side's boring, but Paul said it made him want to put on his r'n'b boogie shoes. Warren and Al say "Huh?" (Rabadash) **Rating: 2.5**

Spitting Image, *Chicken Song/Never Met A Nice South African*

These puppets have more personality than the Lakeshore Rockers. Silly music. Clever lyrics, but Paul says that's no excuse. Neil Kinnoch on Sesame Street. (Virgin) **Rating: 5**



Amor Fati, *Rock'n'roll* 4-song EP

B-side sounds like a seal hunt (screech, thump, thump). A-side sounds like a rock'n'roll parody/critique. Great liner notes. (Flesh/Yuck) **Rating: 8**

Then One Day, *Catch Me If You Can* 3-song EP

This is what they mean when they say New Wave. Benoit Dufresne must really like this one. B-side is ska and boring but Paul liked it (tho' he doesn't want that to be published). (World Wide) **Rating: 5**

Swamp Thing, *Trail Of Bones* 3-song EP

Alternative Eagles. The least they could have done was do a ska song. Then Paul would've liked it. (Flaming Pie) **Rating: 1/2**

Two Men Laughing, *Imprisoned Lori/Dancing in Moscow*

We've heard worse. Even Paul didn't like the ska B-side. (Neptune) **Rating: 1.5**

Irritators, *Gotabona* 3-song EP

Great packaging. Dance music performed by autistics. Included a tiny styrofoam penis in the centrehole. (Robey) **Rating: 8**

The Optic Nerve, *Ain't that a Man* 3-song EP

They try to be the Dave Clarke Five and end up like the Gruesomes. "Uuuuagh" says Al. (Cryptovision) **Rating: 2**

Hysteric Narcotics, *Wild As Soul/Such a Mystery*

B-side's better. Good ideas for a psychedelic revival band, but it's

continued

new bands. The modern sound from the capital of heavy rock - as in Deetroit Citee.

Punk-garage-acid-boozepsychedellia-rock'n'roll with **Jerry Vile, Va-Voom, Snake Out** plus more. Strong album all-around. My fave picks are by **Vertical Pillows, Three'D Invisible** and **Colors**. Great album cover, too. The Koolist tune on the album, though, is a funky little number by **Bootsy X** and the **Lovemasters** called *Genius From the Waste Down*. I can dig it! (Tremor Records, 403 Forest, Royal Oak, Michigan, 48067, U.S.A.).

Zippy

African Head Charge, *Off The Beaten Track*

As the name suggests, African Head Charge is a fusion of African rhythms and percussion with effects and keyboards masterfully blended by dub producer Adrian Sherwood. The LP offers no vocals apart from periodic tribal chants. This is music for the soul's primal instincts with an accent on bass, drums and percussion. *Throw It Away* and *Belinda* are excellent tracks. Guaranteed to soothe or start the savage beast. (On U Sound Records, 8 St. Bernhards Rd., London, E6 1PG, England).

Leslie Bairstow



Purple Toads, *Purple Toads*

Look-out! Here comes another bunch of crazed rock rebels from Southern Ontario. Oshawa this time. The Toads are on the same label as the Forgotten Rebels so you know this album gotta be hot! Real good fast-paced rock'n'roll-dance-party music. Five of fourteen songs are originals that are real fun, especially *40 Pounder Blues*. Also good versions of *Night of the Phantom* and *Isley Bros. Nobody but Me*. The copy I listened to was already scratched from several well-deserved weeks on the CRSG top thirty. There's real good energy on this album and I bet these cats are a good live band. (Star Records, 148 Simcoe St. S., Oshawa, Ontario, L1H 4G7).

Zippy

Feederez, *Teachers in Space*

More music from the people who released the EP *Jesus, I hate Him and I want him dead*. Situationist inspired mayhem. A little like the D.K.'s, but less politically naive. "If you think it's humiliating to be ruled, How much more degrading is it to have to choose your masters? 'DON'T VOTE'. I can't argue with that. (Flaming Banker Records, 2000 Center St. Suite 666, Berkeley, CA. 94704).

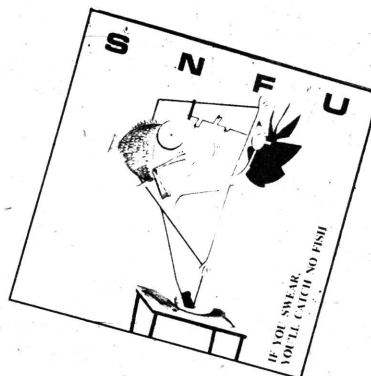
A. Clark

Backbones

James Brown meets James White. Superior blend of soul, rock & roll and R&B. (You're Gonna) *Mess Me and Barfly* are stand-outs. Touch of 60's psychedelic keyboards, rock & roll sax (especially on *Sex Me*) and splendid R&B/soul vocals by Philippe Marcade. They thankfully resisted the temptation of doing too many covers from an already rehashed and somewhat overexposed era of R&B and soul. If the power and magnetism on this record is any indica-

tion of their stage performance, then buy the record and see them live. (Midnight International Records, Box 390, Old Chelsea Station, NYC, 10011).

Leslie Bairstow



SNFU, *If You Swear, You'll Catch No Fish*

Hardcore. It's got that metal influence, but it's Not speedcore. I hate speedcore. It's not speedcore. The metal influences actually make this album Better in places. Actually, it's a terrific album. It sounds like the next LP'll be speedcore. I hate speedcore. Pick up this one now: Political relevance and horror stories. It's great, and it's not speedcore. (SNFU/Better Youth Canada, P.O. Box 4554, Edmonton, Alberta, T6E 5G4).

Paul Gott

The Meatmen, *Rock'n'Roll Juggernaut*

Jerry Lewis sings the praises of buggery with his new back-up band Loverboy, or is it Sweet? Yes, it's a new low, heavy metal stand-up comedy, only it ain't heavy and it sure ain't funny. Nope, just a few inside jokes and some pitiful locker room antics. Seven of nine songs make indiscreet reference to the sphincter muscle and the only bearable cut here is a thing called *French People Suck*, though I don't believe it would go down too well 'round these parts. Ideal for McGill frat parties. (Meatmarketing Ltd., Box 25305, Washington D.C., 20007).

Scott Powter

Woofing Cookies, *Horse Gum Tortilla Shoes*

A commendable effort to be sure though it won't deliver them from America's garage jungle/wasteland. Lots of good harmonies here and some inventive guitar melodies, *Girl Next Door* in particular stands out as a fabulous 60ish pop song. And they manage to kick out with some decent driving guitar sounds. But many of these songs are just too wordy and lyrically inane and when the singer gets "angry" he just sounds silly. Production problems make a live show the best bet. (Midnight Records, Box 390, Old Chelsea Station, NYC, 10011).

Scott Powter



Les Poules, *Les Contes de l'amere loi*

This is experimental jazz soundscape type music. As you know, some experiments work, and some don't. Guess which category this one falls into. One of the better things about this album is that you can play most of it at either 33

or 45. Another is that you can look at albums by other artists while you're reviewing it and not miss a thing. Okay, there are a couple of good cuts on the album. *J'habite a Montreal* opens up the synth bank and gets courageous, the other is *attention!! travaux* which has some muscle and life. Unfortunately the rest sounds like the instruments are off their life support systems and are dying an agonized death. (Ambiances Mag-nétiques, C.P. 263, Station E., Montreal, Que., H2T 3A7).

Brendan Cahill

U-Boats Attack America, *Various*

The aggressive sounds from Germany are invading your household. This album is undoubtedly one of the best underground compelations coming out of this limited and restricted country. There are 15 tough tracks compiled from the best punk highlights of the 80s. The almost swear-like German lyrics give the album an incredibly aggressive and commanding sound. From **Blut & Eisen's Countdown to Nerotic Arsehole's Blutige Gesichter, the album never lets you breathe. Plus within it you'll find a list of contacts well worth getting in touch with. (Flipside Records, P.O. Box 363, Whittier, CA. 90608).**

Jamie Nelthorpe

Dissententen, *Life At The Pyramids*

A fascinating mix of African and Indian rhythms that are genuine, yet conducive to North American ears. While some tracks could qualify as bonafide New Age music, some tracks are just down right funky - such as *Telephone Arab*, *Berlin Beduins* and especially *Do The Pharoo*. (Amok Records, P.O. Box 7309, Vanier, Ont., K1L 8E4).

Fay Collins

Ben Vaughn Combo, *The Many Moods of Ben Vaughn*

First of all, I have always been wary of bands that proudly acknowledge having full status band members who play only the accordion. However, the fact that the band also boasts a percussionist/drummer who is also proficient on '69 Rambler hubcaps can't make them too bad. In fact, this band and their album is quite good. Fans of **Ray Condo** would enjoy this one, which ranges from rock-a-billy to good ol' beach party tunes. Standout tunes were *Lookin' For A 7-11*, *I Dig Your Wig*, and *I'm Sorry (But So Is Brenda Lee)*. (Star Records, 148 Simcoe St., South, Oshawa, Ont. L1H 4G7).

Fay Collins

Future Tense Vol. I

Moody music featuring four different artists. This is the sort of stuff that Brave New Waves plays between 3 and 5 in the morning. Side one is best with **The Beautiful Pea Green Boat** sounding very This Mortal Coilish and Bill Pritchard presenting the only varied set of songs. Side two's **Attrition** and **The Legendary Pink Dots** were one big blur. (Third Mind Records, 20 Spire Avenue, Tankerton, +Whitstable, Kent, CT5 3DS, England).

Fay Collins

Inner Voice, *Nobody Knows*

Late 70's early 80's electro but since we make better drum machines now the drums are less tinny. Now we know who bought the last two **Soft Cell** albums. (3rd Wave Coll, no address available).

Anthony Chrumka

Polkacide, *Polkacide*

A cross between hardcore and polka. Hardcore and Polka? Hardcore and Polka!! More Polka than hardcore. Polka and Hardcore? They're from California. (Subterranean Records, 577 Valencia St., S.F., CA. 94110)

Anthony Chrumka



Halifax Compilation, *Out of the Fog*

Very good compilation and surprisingly consistent. The bands actually sound like they belong on the same record. To give you an idea of how it sounds imagine crossing the **Dead Kenedys** and the **Fall**, add the **Buzzcocks** hold the whine, feed them raw meat and let 'em loose. No Bland ballads. (*Flamingo Records, 2112 Gottingen Street, Halifax, Nova Scotia, B3K 3B3*).

Anthony Chrumka

Longshoremen, *Walk the plank*

Sounds like people praying while a jazz band practices in the basement. I could get depressed listening to this record. Weird weird weird. They're from California. Are there still a lot of moonies in California? (*Subterranean Records, 577 Valencia St., S.F., CA. 94110*).

Anthony Chrumka

The Lyres, *Lyres Lyres*

This dude, Jeff Conolly, used to be in this band called **DMZ**. Now, they were an alright band. DMZ has been described as "the snot that roared", a hellfire of a punk combo. But I don't understand this Lyres business. So, I'll tell you - I don't like this album. To me, they sound like **Deja Voodoo** (whom I don't groove on) and/or **Ian Curtis** (who was a lyrical genius, but knew his sound and his time had to end). The Lyre's sound, too, has passed its time. I listened to it once, and my only real statement is that I hate it when punk rockers grow up and become rational adults. (*New Rose Records, 7 rue Pierre-Sarrazin, 75006, Paris, France*).

Lorrie Edmonds

Arnie Eglisson, *Facinating Voyage*

Firstly, this is not a working band. Arnie Eglisson backed by Peter Jolly on piano, Jimmie Smith on drums and good 'ole Ray Brown on bass has put together an album of much covered music including *Summertime*, *Body and Soul* and *My Funny Valentine*. The thing of interest on this album is the use of two double basses. Ray Brown and Arnie on the bowed bass. The arrangements vary from melancholy to swing type blues. Peter Jolly takes a good piano solo on the only new piece on this album, *As-tin*; The drumming of Jimmie Smith is steady and Ray Brown is consistent in his style while Arnie Eglissons bowing gives this album a definite European sound (ie.) *Body and Soul*. This album though musically sound lacks freshness. However it proves there is much more happening in Iceland than the harpooning of whales. If you are not a collector I don't imagine this album is for you. (*Utgefendi Arnaeus Music, Geitland 10, 108-Reykjavik, Iceland*).

Marcus Jeffers

Big Black, *Big Black*

Dark. Huge. Stinking Drunk. Ugly. Sonic Youth. Deep. Manic. Kerosene. Sick. Anger. Two Fists of Love. Scratch Acid. Bleed. Rage. Sin. Bazooka Joe. Heavy. Mean. Garotte. Gash. Atomizer. Strange Things. Brutal. Mental. Rabid. Jordan, Minnesota. Vomit. Slap. Power. Desire. Covet. Screech. Obnoxious. Hard. Savage. Fear. Buy. Buy. Buy. Big. Black. (*Big Black, P.O. Box 442 Evanston, IL 60204*).

Leslie Bairstow

Frightwig, *Faster, Frightwig, Kill! Kill!*

Three months ago, I'd never heard of Frightwig. Someone lent me Frightwig's

last album, *Cat Farm Faboo*. Something happened - I liked these chick's sound. And they are chicks - they write songs about women in stereotypical situations, such as a psychotic seductress (*Beverly*), the self-explanatory *Punk Rock Jail Bait* and *The Prize*. "Without the art of disguises, we find we are both booby prizes!" Like the cover says, "Wild women never die; alter to survive". They're the saving graces of the SanFran scene, since the GoGo's went. This is frightfully good stuff. (*Caroline Records, 5 Crosby St., New York, N.Y. 10013*).

Lorrie Edmonds



Condition, *Red, Hot and Blue*

Here's something from our own backyard. Red, Hot & Blue was recorded and produced in our own studio by CRSG alumni Michel Laliberté. Montreal's own purveyor of urban swing are sounding better and more definable. They do two appropriate covers: **Screamin' Jay Hawkins' I Put A Spell On You** and **Cooley Davenport's Fever**. However they really sound better doing their own offbeat, post-funk originals, notably *The Boogie Man*. Condition's nostalgic quirkiness is enhanced by Julia Gilmour's film-noir vocals. Get into Condition. (*Amok Records, 6 Beechwood Ave., Suite 12, Ottawa, Ont., K1L 8B4*).

Leslie Bairstow



Calgary Compelation

Is Calgary the mecca of the North? Is this a trick question? Thirteen bands play on The Calgary Compelation and ten of them aren't too swell. The Goodish ones: The **Golden Calgarians**, the band so proud of their city... hence the name, do a fun song called *Party in the Sun*. Is Calgary the California of the North? Enough. Onwards to the **Mules** who do a pretty countryish ditty called *True Love*. Lastly there's an oddball by **The Will** who talk to us: *Nice Try, Now Quit* they say. **Sacred Heart of Elvis; Think About it; 21 Hundred**, etc. should all take up hairdressing. Not nice to say but who's nice these days? (*Golden Rock, 450 13 St. N.W. Calgary*).

Fetchin Bones, *Bad Pumpkin*

Yet another new 60-ish band whose debut was produced by Don Dixon. The album looks interesting - a big mama tart on the front, and a group of flower-child-cum-80's Yahoos on the back. Well, they've got an interesting lyrical approach to the psychedelia

flashback, because they're doing it from a Southern beatnik's point of view. By far the most amusing song on the album is *Wine*. This is a story about going to the dep and buying a bottle, then getting real hammered. The disappointment, even though they've got a lot of instrumental and vocal variety, is that I've heard their sound at least twice before in the past year or so. (*Capitol Records*).

Lorrie Edmonds

Raw Power, *After Your Brain*

Raw Power is an appropriate name for this maniacal hardcore band from Italy. Every tune is a heavy, aggressive thrash number with lightening-fast leads thrown in and vocals that I can't understand but I assume are in English 'cuz the song titles are. I didn't see them last time they were in town, but I won't make that mistake next time. (*Fringe Product, Box 670, Station A, Toronto, M5W 1G2*).

Zippy



Deja Voodoo, *Swamp of Love*

Finally, a full album from the original Sludgesters, this one being rockier and bluesier than ever. Side one blasts off with *Blast Off*, and rocks through some primitive toons with quick, hard guitar and Gerard's new-fangled scream-singing. Tony still belts out his primitive rhythms on the skins, as they reach even further back in time to rip off songs. *New Kind Of Mambo* is amazing (Gerard can almost sing now - just give him a few more records), and they totally murder the blues classic *Baby Please Don't Go*. The lyrics have expanded to new areas of thought, as they now sing about health (*White Sugar*), fish (*Wasn't That A Fish*), and *Ning Heads*. As the liner notes say, "Get hip to the trip of a brand new flip", and buy the album. You won't be sorry. (*OG Records, Box 182, Station F, Montreal, Quebec, H3J 2L1*).

Louis Rastelli

God's Favourite Dog, *Various*

Mr. Anus, of the **Happy Flowers** has a lovely voice. Or wait... does Mr. Horribly Charred Infant sing? Sorry I'm not quite clear on that point but one thing I am sure about is that the God's Favourite Dog compilation is not easy listening. Five bands from down south way: **Butthole Surfers; Killdozer; Scratch Aids; Hose; Happy Flowers;** and **Big Black** each have two songs on this gem of a record. Too bad most of the songs sound like painful 70's hardrock. The only things really worth mentioning are the Butthole Surfer's two instrumentals which sound a bit like film soundtracks. The second one, *The Legless Eye*, must be a helluva movie. A western, a submarine and a chain-gang, all in one. Also memorable are **Killdozer's** poetic lyrics in *Sonnet*: "Why these pustules on my stubbly chin?" Loveable. (*Touch & Go Records, P.O. Box 25520, Chicago, Ill. 60625*).

Eliza Griffiths

DEMO ROUND-UP

Nihilist Spasm Band: As Loud as We Can - are you ready for it. Here it comes... slowly, slowly. Take your time we can wait, we love it, we just love it. No, no, don't get us wrong, we don't see this as four minutes of "As loud as we CanCon". Au contraire mon frere, we really like it. For four minutes the song goes absolutely (and I really mean this, I think) nowhere! There's a certain uniqueness to this band, baby.

Peter Rooter

Sykurmolarnik: Listen, if you're a Cable listener, do yourself a favor and request these guys. There's some funky stuff happenin' out there in Iceland. **BamBam** is pleasant vocals, solid bass and percussion city. The only things keeping this Icelandic group secret are production quality and their name.

Peter Rooter

Pete Pneumonia and the Chronic Disease: Fuel Injected Love is a very realistic 50's rockabilly number, complete with **Elvis-like** vocals and a real nifty guitar solo. You could almost imagine yourself back in the days of McCarthy and hoola

hoops and all that fun stuff. The only problem is that these guys seem to be very professional and just a bit too serious - not nearly as much fun as, say, the **Stray Cats**. Still, (at the risk of sounding clichéd), they show plenty of talent and lots of potential - all they have to do is loosen up a tad and add some dirt to their overall sound.

Rina Gribovsky

The Brain Show: Wierdness! Backwards drum mixes, soundes of grating machinery, clanks, clatters, all sorts of industrial noises emanating from the woodwork, and things that go bump in the night. That sums up this band from London (Ontario, not the other one) rather nicely. Yaa! is your basic industrialness; and I don't understand it. Industrial AI should have reviewed this!

Rina Gribovsky

Ranking Youth: Reggae bass, jazzy guitar, and vocals in a dance hall, Sugar Minot-type style. **Kinky Lovin** is an interesting idea, but ends up being too repetitious. I got the feeling that I should have been listening to this in some smokey nightclub...

Rina Gribovsky

The Lost Patrol.



brought down by a vocalist who should've been buried in special effects. Our copy skips - we thought that added something. (*Trooper*) Rating: 5 (B-side only)

Ugly Americans, *Philadelphia Freedom* 3-song EP

Ugly rock played by ugly people the way it should be: Ugly. (*Death*) Rating: 7

Tau Ceti, *And I Wonder*

Stupid name, pretentious packaging, dumb record company name, CFMR haircuts. Oh yeah, the music stinks, too. (*Small Horse Big Apple*) Rating: 1

UKASE, *Rain/Runaway*

This band from London (Ontario) is almost as exciting as the changing of the guard on the A-side. But the B-side is solid 2-chord chunky rock that could have come out of Hamilton. (*Gargoyle*) Rating: 7.5 B-side only

Out Of The Fire 4-song EP

We all fought over this one but nobody wanted to take it home. Sixties something-or-other. (*Heliotrope*) Rating: 3

Absolute Whores, *I'm An Asshole For Your Love*

R'n'b thrash/speedwhore music. AI puked during the B-side. (*Whoresongs*) Rating: 10 (minus one for the B-side, plus one for the name)

E.J. Brulé, *Alternative Scat Singer* 3-song EP

Finally, somebody with a big mouth who isn't in politics. Should've been in *Tears Are Not Enough* (as the back-up band). Mouth sound hysterics. Funny, too. (*Transmission*) Rating: 7

Crowbar, *Call Me A Cab*

Okay, you're a cab. Hahaha. (*Crowbar*) Rating: 1

Dig, *Don't You Have Any Feelings*

Good liner notes, good cover, good at 45. Too bad it's supposed to be at 33 1/3. Boring rock'n'roll. (*Dig*) Rating: 3

Lost Patrol 5-song EP

Paul said that it includes one great 3-chord song. AI said too bad it's played five times. Warren said it's only played three times. (*Ali*) Rating: 7

ELECTROACOUSTICITY

by Michael Gericke

What's new in the new music community of electroacoustic, experimental and contemporary composers? Well, Dec. 8th saw the Concordia Electroacoustic Composers' Group perform their Christmas concert at Loyola campus. Kevin Austin and John Wells opened the show with *Injections enChanté*, a 20th century Gregorian chant, I thought, for electro-extended voice, synthetic ambiences and synthesizers. Tape pieces by Canadian composers Steven Calder, Gary Gini and Alain Thibault completed the first half of the show with Belgian composer Leo Küpper's *Aérosols*, matched in sonic ingenuity only by Thibault's *Quarks' Muzik*.

Intermission was a special treat with warmed Saké, fruitcake, cheeses, paté and other goodies. Small instruments were distributed for those who forgot theirs, in preparation for the final piece, Austin's electronic arrangement of Haydn's *Toy Symphony*, which would feature the audience as accompanists. Amazing fun, considering the price. As usual the concert was free.

The C.E.C.G.'s next free concerts will be on February 28 and March 2 at 8:15 p.m. in AD-131, Loyola campus. But... ah... no, you wouldn't like it. The music is weird. They set their speakers on stun! Really! You read *the Link*, don't you?

My mailbox here at the station groans under the weight of records and tapes sent in by American composers eager to promote their work and gain more airplay on college radio. I've received material in the past few months from N.Y., Minn., Fla., Mass., Md. - even Paris, France. So what have I received in the way of unsolicited material from Canadian composers? Zero.

What is it about Canadian composers? Maybe they get too many grants from the Government and don't feel they have to push as much as those guys with the cowboy hats down south. Come on Canadians, we've got Canadian Content rules here and you're not making it any easier! If you are making music that is experimental, unusual or simply indescribable, we want to hear it.

Some interesting things to check out: **Johnny Primitive's** *Primitive Music*, a one-of-a-kind cassette sampling of what he describes as "Electric speed drug efficient loud minimal dimension unrealistic intensive". He's got 500 plus hours of master tapes of his solo electronic improvisations and for \$5.00 you get a personalized recording of his own brand of Voodoo Metal Music.

Write: **Johnny Primitive** c/o 3043-A Clement St., San Francisco, Calif. USA 94121.

Out of curiosity, I answered the Music Futurist Club's ad (*Jumping Psycho! I've Created a Singing Pig-Horse!...*) and received a couple copies of their bi-monthly newsletter, *Electro-Genesis*. At first it all seemed so California - off the wall, zany, all that stuff. A closer look showed interesting columns aimed at musicians using samplers, fascinating musical future-watch articles, essays on music history and all carried off with a sense of humour. Worth looking into.

Write to: **Electro-Genesis**, 1940 Ginger St., Suite 40, Oxnard, Calif., USA 93030.

Geoff Alexander (and the All Stars) sent me their tape *Canodromo* and I have to recommend it highly. Rollicking sonatas, acapella-overdub doo-wop, delicate instrumentals, funny liner notes and a tribute to the Farfisa Electronic Organ! My kind of stuff.

Available through **Lonely Whistle Music**, Box 23952, San Jose, Calif., USA 95153.

If you're really adventurous you might want to hear the cackles of 60,000 chickens captured live by **Zoo Lou Hypoe Squealer**. It's called *The Martian Brain-Leech Chicken War* and is performed on a Roland Synth Plus 60 with an AKA! S900 Sampler by noisic virtuoso, Zoo Lou Hypoe Squealer.

Write to: **Wet Music**, Box 24605, Ventura, Calif., USA 93002.

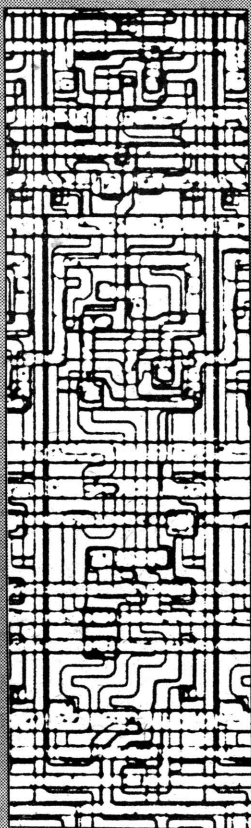


PHOTO: DENISE LAFONTAINE



Staying Ahead

of the crOWd

by Warren Campbell

"We're not going to do polka songs."

This is what Dave Rave, lead singer/guitarist told me before their show in December at Fofounes Electriques. This was an indication of the show to come.

Teenage Head was a groundbreaker for not only Hamilton badns, but for all Ontario punk bands.

"I was in a band called the **Shakers** when Teenage Head got started," says Rave, "and the Head definitely had the most distinctive sound. They were doing stuff by bands that I had heard of yet I didn't know the music, stuff like *Cars & Girls* by the **Dictators**. When I heard that I thought 'this was cool music'."

The music that Teenage Head was putting out could be best called as hybrid of the **Ramones**, the **Stooges** and the **New York Dolls**. "It's ironic that we grew up on Detroit music," explains Rave, "and now Detroit people are coming down to see us."

Back in Hamilton in the late seventies, at Westdale High School (for trivia buffs and ex-Hamiltonians only), the various members of what were to become the **Forgotten Rebels**, the **Florida Razors**, the **Shakers** and Teenage Head were all listening to the same music. As Rave puts it "We listened to the New York Dolls, the Stooges and Mott the Hoople, we thought the whole world was into that kind of music. In our area we had no Eric Claptons, only Ian Hunter-type songwriters."

Since the early days, the band has endured a few riots at their gigs and a couple of line-up changes. The last time they were in Montreal, about a year ago here at Concordia, they had a different

drummer from the one that played at Fofounes. They've now picked up Jack Pedler to sit in on drums as well as losing their original lead singer (Frankie Venom) and having Rave take over the singing chores.

Venom has left to start **Frankie & the Vipers** and apparently there are no bitter feelings in the split-up. Rave has described it as "Sort of like leaving high school and you just stray a bit from each other. He's happy and we're happy. I want him to do well. But not too well."

I began to wonder out loud if the changes will affect the band's sound. Rave tells me that they still do a lot of their older material. "We've had fun reviving old songs. We're doing *Ain't Got No Sense* again from the first album. There's just something about those old songs that have a bit of magic to them."

As far as covers go they're still doing the same ones ranging from Detroit bands of the sixties to SO's Eddie Cochran songs.

When I asked him how the band chooses their covers, he told me that they only choose "cool, elegant rock'n'roll songs." Wait a minute here, what about *Cock In My Pocket* off the live album?

"Well, *Cock In My Pocket* on *Endless Party* maybe wasn't elegant, but it was cool."

As far as changes in how the band sounds, Rave feels that there are going to be some obvious differences with a new singer but the original spirit of Teenage Head has come back. "We feel we've come full circle. It now feels like the early days, but we have experience."

As far as recording goes the band is now in the process of recording a new album for a possible release

later this month or next month. As far as what the album will sound like all he could tell me was "We're really prepared for this one, we've had time to think about it and plan it."

One problem that has crept into the picture is their inability to find the right producer. "We're looking for a Nick Lowe or Dave Edmunds type of producer but all we come up with is a Disco or shlocky Heavy Metal type of producer. The kind who produces albums by groups like Asia."

After the show in Montreal, the Head went to back to Ontario to do a show in Kingston and instead of going home to Toronto they headed due south for the States. They were on their way to Boston and New Haven to do a few gigs in the colleges down there where they have quite a few "closet" Teenage Head fans.

Down in the States they will also be looking into a possible release of an album featuring cuts from the new LP.

By the way, for the home appliance question Dave Rave would be a fridge, but it would have to be an old-fashioned General Electric, not one of those new ones. The GE's hold the most beer.

WHAT'S UP

compiled by
Jonh Asencio and
Rina Gribovsky

Sunday, Feb. 1:
Café Campus: White funk band
Seven Sisters.

Monday, Feb. 2:
Rising Sun: Blue Monday Jam Ses-
sion with the *House Rockers*
(amateurs invited to jam with the
band).

Tuesday, Feb. 3:
Foufounes: Ultimatum - L'Oeil
Rechargeable - performer TBA.

Peel Pub Showbar: The perfect
combination - Jerry Jerry and the
Sons of Rhythm Orchestra and lots of
beer. Up until and including 8th.

Rising Sun: Reggae Jam Session with
Jab Jab.
Station 10: Young up-and-coming
rock band, *Future*.
Tatou: Jimmy James.

Wednesday, Feb. 4:
Station 10: In *Two Animals*, a take-
off on *Document Three*. Rock.
Tatou: Jamming with Jimmy James.
Peel Pub Showbar: See the 3rd.

Peel Pub Showbar: see the 10th.
Rising Sun: *Fainting In Coils*, ener-
getic funky pop, definitely worth
checking out. Their first single is sell-
ing fast but I'm sure that they'll have
a few copies for sale, so pick it up.
Station 10: *Two Men Laughing*. See
the 11th at Station 10.
Tatou: *Dr. Limbo* from TO. The best
Rock'n'Roll band in Canada (or so
they tell us).

Friday, Feb. 13:
Foufounes: see the 12th.
Peel Pub Showbar: see the 10th.
Station 10: *Joy Children*.
Tatou: see the 12th.

Saturday, Feb. 14:
Peel Pub Showbar: see the 10th.
Station 10: see the 13th.
Tatou: see the 12th.
Concordia Culture Clash: *Jah Cutta*,
Jah Children, *3 O'clock Train*, and
Ray Condo. \$5.

Sunday, Feb. 15:
Peel Pub Showbar: see the 10th.
Tatou: Jazz night with the *Jazz*
Beards.
Café Campus: *Joe Jammer*... well,
neither one of us has ever heard of

tomorrow.
Tatou: Jam night with Jimmy James.

Thursday, Feb. 19:
Foufounes: *Twist Art* musical per-
formance... multi-media... dance...
music... video... and all that fun
stuff... Up until and including the
22nd.

Peel Pub Showbar: See the 17th.
Rising Sun: *The Overground*.
Rumour has it they sound more that
a bit like the *Smiths*.
Station 10: See the 18th.
Tatou: *Stephen Barry*. Up until and
including the 21st.

Station 10: *The Guy Guys*. Basically
two guys who got sick of playing
streets and metros and decided to try
their luck in clubs... material ranges
from *Van Morrison* to *Simply Red*.
Tatou: Jimmy James.
Peel Pub Showbar: *Black Cadillac*.
50's cover band. Up until and in-
cluding March 1.

Wednesday, Feb. 25:
Foufounes: *Deja Voodoo*, grand-
daddies of the Montreal scene, play
their own inspiring brand of
sludgebilly for the masses...
Station 10: *Kiss Daddy Goodbye*...
why, is he about to die?
Forum: *Paul Young*, who looks like a
puppy being stepped on... no ac-
tually he looks like the guitar player
of one of Montreal's many, many
bands... sorry, I can't tell you which
one.
Peel Pub Showbar: See the 24th.
Tatou: Jamming with Jimmy James.

Thursday, Feb. 26:
Foufounes: *Twist Art* (again?). Up un-
til and including March 1.
Rising Sun: *The Staff*, see the 6th,
Station 10.
Station 10: See the 25th.
Tatou: *Seven Sisters*. (See the 1st at
Café Campus). Until Saturday.
Peel Pub Showbar: See the 24th.

Friday, Feb. 27:
Foufounes: See the 26th.
Rising Sun: *Pete Pneumonia* and the
Chronic Disease. See Station 10 on
the 11th.
Peel Pub Showbar: See the 24th.
Station 10: *Madison Ave.* Pop. Just
like most stuff on the VOT label.
Today and tomorrow.
Tatou: See the 26th.
Club Soda: "Back by popular
demand"... it's a bird... it's a plane...
no, it's *Garland Jefferies*! Fun starts
at 9 pm, tickets are \$14.50. Today
and tomorrow.

Saturday, Feb. 28:
Foufounes: See the 26th.
Peel Pub Showbar: See the 24th.
Station 10: See the 27th.
Tatou: See the 26th.
Club Soda: See the 27th.
Verdun Auditorium: Oh no! He's
back to terrorize the neighborhood...
Alice "The Nightmare" (how ap-
propriate) *Cooper* returns... shudder.
You too can pay \$17.50 to watch
him do whatever it is he does. Con-
cert (if you want to call it that) starts
at 8 pm...

Well folks, that's it for the short
month of February...
Sorry we weren't as amusing as we
normally are, but that's life! Stay
cool, and remember to drop us a
line at:
What's Up c/o RearGarde
1455 DeMaisonneuve W. suite 647
H3G 1M8... if you got listings!

Café Campus: 3315 Queen Mary,
735-1259.
Club Soda: 5240 Park Ave. 270-
7848.
Foufounes Electriques: 97 Ste.
Catherine St. E. 845-5484.
Rising Sun: 2876 Ste. Catherine St.
W. 861-0657.
Spectrum: 318 Ste. Catherine St. W.
861-5851.
Station Ten: 2071 Ste. Catherine St.



Jerry Jerry

Thursday, Feb. 5:
Foufounes: In *Two Animals*, see Sta-
tion 10 on the 4th.
Peel Pub Showbar: see the 3rd.
Station 10: *The Mob*, ska music,
rude boys and all that stuff, and Fail-
Safe, Montreal's one and only
hardcore-funk band (with a stress on
hardcore).
Tatou: *Hugh Ball* plus *What It Is*.

Friday, Feb. 6:
Foufounes: *The Other Banquet*, let's
see... what can I say about them that
I haven't already said...
Peel Pub Showbar: see the 3rd.
Station 10: *The Staff*; *U2*; *Police* in-
fluenced stuff.
Tatou: see the 5th.

Saturday, Feb. 7:
Peel Pub Showbar: see the 3rd.
Foufounes: *Merrick Trout Pack*.
Station 10: see the 6th.
Tatou: see the 5th.
Spectrum: *Bratford Marsalis*, 8 pm,
\$14.50.

Sunday, Feb. 8:
Café Campus: *Wolf Tycoon*.
Peel Pub Showbar: see the 3rd.
Tatou: *Jazz Beards*.

Monday, Feb. 9:
Rising Sun: Blue Monday Jam Ses-
sion - *House Rockers*.

Tuesday, Feb. 10:
Foufounes: Ultimatum Night - L'Oeil
Rechargeable - TBA.
Peel Pub Showbar: *Moo*... Up until
and including 15th.
Rising Sun: Reggae Jam Session with
Jab Jab.
Station 10: *No Problem*.
Tatou: Jimmy James.

Wednesday, Feb. 11:
Foufounes: *Two Men Laughing*, bet-
ter see them now because they will
be leaving for France soon. Do
people laugh there? I hope so...
Station 10: *Pete Pneumonia* and the
Chronic Disease, rockabilly.
Tatou: Jam with Jimmy James. Or
just watch...
Peel Pub Showbar: see the 10th.

Thursday, Feb. 12:
Foufounes: *Traffic* d'Influence...
"visual sound?"

him (or them) so we took a poll and
decided that he (or they) must be
rock.
Foufounes: *October Crisis* all the
way from Ontario (call 845-5484)

Monday, Feb. 16:
Rising Sun: Blue Monday Jam Ses-
sion. Band TBA.

Tuesday, Feb. 17:
Foufounes: Ultimatum - L'Oeil
Rechargeable... TBA.
Peel Pub Showbar: *Spontaneous*
Four plus guest. Plenty of fusion funk
for all you fans out there. Up until
and including the 22nd.
Station 10: *Inspector 12* are back!!
Remember 'the wench dreams of In-
spector 12' posters last summer? Still
don't know what they sound like but
they seem like lotsa fun...



Club Soda: Ex-Bauhaus member
Peter Murphy will sing and dance.
Tatou: Jimmy James.

Wednesday, Feb. 18:
Foufounes: *Khaos Moon*, a progres-
sive rock (does that mean like
Genesis?) band from Montreal.
Peel Pub Showbar: See the 17th.
Station 10: *Dirty Water* play their
70's-rock-along-the-lines-of-Led-
Zeppelin-type music. Today and

Friday, Feb. 20:
Foufounes: See the 19th.
Peel Pub Showbar: See the 17th.
Station 10: *Bokamaru*... in the spirit
of the *Greatful Dead*... Today and
tomorrow.
Tatou: See the 19th.

Saturday, Feb. 21:
Foufounes: See the 19th.
Peel Pub Showbar: See the 17th.
Station 10: See the 20th.
Tatou: See the 19th.

Sun., Feb. 22:
Foufounes: See the 19th.
Peel Pub Showbar: See the 17th.
Tatou: Jazz night with the *Jazz*
Beards.
Café Campus: *Karen Young* plus six
(count'em) musicians. An evening of
Brazilian-type jazz.

Club Soda: *The White*, a tribute to
everyone's fav 70's ROCK band, *Led*
Zep. Show starts at 8 pm, tix are
\$8.50 (!!!)

Monday, Feb. 23:
Rising Sun: Blue Monday Jam Ses-
sion, band TBA.

Tuesday, Feb. 24:
Foufounes: Ultimatum - L'Oeil
Rechargeable - TBA.

W. 934-0484.
Tatou: 3519 St. Laurent, 845-4337.
Montreal Forum: Atwater Metro:
2313 Ste. Catherine St. W. 932-
2582.

Verdun Auditorium: 4110 LaSalle,
765-7130.
Concordia Culture Clash: 7th floor
Hall Building, 1455 DeMaisonneuve
W.
Peel Pub Showbar: 1106 De-
Maisonneuve W. 845-9002.



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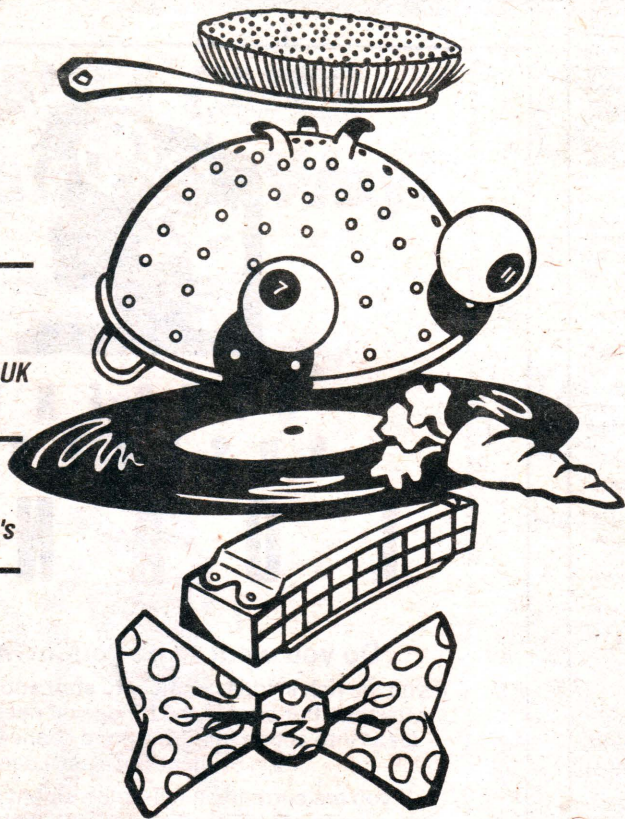
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SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

FEB.

1 Sunday Night Comedy	2 Morbid Monday Movie "Attack of the Killer Tomatoes"	3 Future	4 In Two Animals	5 The MOB	6 The Staff	7 The Staff
8 Sunday Night Comedy	9 Morbid Monday Movie "The Shin- ning"	10 No Problem	11 Pete Pneumonia and the Chronic Disease	12 Two Men Laughing	13 Joy Children	14 Joy Children
15 Sunday Night Comedy	16 Morbid Monday Movie "Nightmare on Elm Street, Part I"	17 Inspector 12	18 Dirty Water	19 Dirty Water	20 Bokomaru	21 Bokomaru
22 Sunday Night Comedy	23 Morbid Monday Movie "Nightmare on Elm Street, Part II"	24 The Guy Guys	25 Kiss Daddy Goodbye	26 Kiss Daddy Goodbye	27 Madison Ave.	28 Madison Ave.

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